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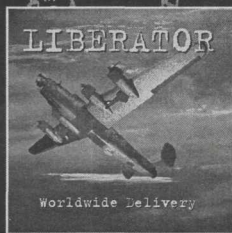
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DISCORDER

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Cover

SCOTT MALIN IS A NICE GUY — MUSICIAN, ARTIST, ETC.. HIS COVER SPEAKS TO ME BECAUSE IT'S FEBRUARY AND I'M DRINKING ALTOGETHER TOO MUCH TEA AND ENSURE PLUS® AND FEELING SORRY FOR MYSELF.

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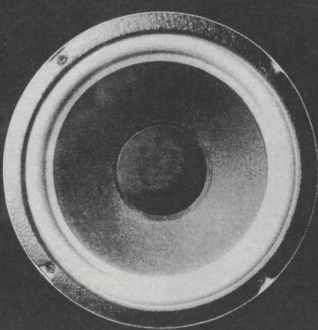
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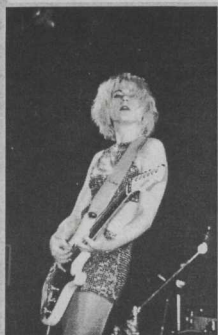
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DISORDER: Who are you?

Siobhan DuVall Lately around town we are the lovely Miss Siobhan DuVall on guitar and vocals, Gabe Cipes (of Retrograde) on bass, and Shane Wilson (of Jack Tripper) on drums. On the road we are usually Siobhan, Gabe, and our buddy Scott Streeter on drums.

Siobhan, you have played with several different line-ups in your rock and roll past. Tell us a bit about your current set up and how you folks came together as one.

I met Gabe when my band was touring opening for Bif Naked last year. I met Shane while I was emceeing those crazy New Wave-ake shows, and I met Scott at the practice space. I seem to have maintained a revolving-door policy with my rhythm section, using whoever is available, as my players are usually busy little sluts, playing in as many bands as possible.

Rumour has it, Fon Fon, that you once shared a drink or two with the late Mr. Kurt Cobain, back when the phenomenon of the plaid jersey was only starting to make its way through the closets of teenage North

America. Do fill us in. Did Kurt drink draft or was he a highball man? Did he call you Fon Fon too?

The night I drank with the said Mr. Cobain I had a free \$500 tab at the Town Pump, and I had to use it all in one night. [Why I had to use it all in one night, for too complicated for the scope of this interview.] We started out on beer and moved onto gin and tonics. Bombay Sapphire as I recall. Of course he called me Fon Fon. It's much easier to say than Siobhan when you have been drinking.

Now, your latest self-titled ep is in fact your first release. Have these songs been seething inside of you, just a-bleeding to bust out in the true spirit of Ramones-inspired, bleach blonde edgy retro pop-punk? More simply put, is your own material a huge leap away from the work you've done with others?

The Bombshells started out as a bleach blonde Ramones-inspired edgy retro pop-punk, but through the joys of collaborative songwriting got sucked into that mid-tempo minor "these lyrics are so meaningful and I wish I was in Alice in Chains" thingy

DISORDER: What clichés are associated with lead-singing female drummers?

Shannon: Well, of course, that I bottle alcohol and sex-starved—I bottle this every day of my life.

How did Shrimpmeat come about?

Mike: By default. Mike and Shannon were hanging around Faceplant anyway [working on separate projects] and figured, "What the fuck, we might as well play some music!" Please list each of the names your mom used when she was mad at you, the instrument you'd most likely try to force on your children, and any body parts that smell better than shrimp meat.

Umm... next question.

Plug all the organizations, bands and friends that you feel deserve it.

The Food Bank, Layish, FacePlant, Step and a Hall productions, Pet Fairies, Northern Lights Project, Arthur Ellis 2000, Thunderbird Radio Hall.

How do you keep shrimp meat fresh?

Pickle it in alcohol and chili.

What parts of the world have members of Shrimpmeat lived in besides Vancouver, BC?

Cuba, Connecticut, Quebec, Scotland, Alberta, Dandenong, Limbo, Manila, Austria, East Van, Sin, the San Marino Trench, Ontario, Deutschland [only one made up].

Do diversity, art, or discipline have anything to do with rock 'n' roll?

Mike: No. They apply to sex and drugs, but not rock 'n' roll.

Brag about some of your other music projects and feel free to exaggerate.

Regina has taught frogs to sing, and plays bass and writes cool tunes for Pet Fairies. Mike's guitar rocks the town in Lovish [currently immersed in a recording project], and he puts up with Shannon learning drums [while singing]. Shannon is experiencing temporary gender confusion with Arthur Ellis 2000; part 2 of a "Trilogy of Gigs" will share the stage at Mt. T's Cabaret on February 12th with Pet Fairies to explore a "Thing Called Love."

What has Shrimpmeat done for us lately?

Peace, love, and something tasty to put on the end of your skewer. Oh yes, and you may have noticed that we single-handedly solved the Y2K Crisis! You're welcome!



that everyone was doing back then. The direction led directly to the demise of that band. Playing guitar in Bif Naked's band was a good experience, but the style was a bit different from my own. The music I'm playing now is pretty much exactly what I set out to play ten years ago when I started the Bombshells. It's more like a huge leap back to my original Rock 'n' Roll Desires. So yeah, those songs have been seething for a while.

Siobhan, we get the feeling you have a special place in your heart for kitties. There even appears a small picture of a kitty on your ep... and recently you played Pefest at UBC. What was that all about?

I love animals! I really miss my dog Baby; he died a couple of years ago. Now I have a rat. He is a boy, and his name is Delilah, and he doesn't love me. Not at all. Maybe he is upset with his name. I am also a foster parent for the SPCA, caring for the sick and injured animals in my home. And here is my message: SPRAY AND NEUTER YOUR GODDAMN PETS!!! Letting your animals have puppies and kittens is NOT CUTE!!! Euthanizing unwanted puppies and kittens is NOT CUTE!!! Kudos to the

Lounge Cats, who organised Pefest at UBC in April, raising money for the SPCA. They did a great job, and I hope to be involved with it again next year.

The year is 2025. You are scheduled to do a gig, but your regular bandmates are bitten by rabid monkeys and thus cannot play. Who do you call to replace them? And because of this misfortune, you get to invite three rock stars of choice to be in the audience. Who do you ask to come watch?

I replace my bandmates with incredibly life-like robotic facsimiles (it being 2025 and all). This is fantastic actually, because their timing is impeccable, and I no longer have to deal with the fickle tendencies of slutty musicians. [I had been replacing them regularly anyway, and now I only have to replace their batteries.]

I invite Deborah Harry and Joey Ramone. Joey is in a wheelchair and drools a lot, but Deborah is, of course, eternally cool. I also invite Billy Hopesless of the Black Halos and his lovely wife Dairde, because they are my most loyal long-term fans. **Any future plans, and what is your favourite kind of cheese?**

I just got funding from FACTOR to make a record, so I'll be doing that in January [we Canadians are very lucky that the government actually pays us to ROCK]. After that I want to tour as much as possible. In the meantime I am doing itty-bitty little road trips around BC and working on new songs. Havarth.

What happy things happened to you in 1999?

1. My band got sponsored by Mission Snowboards in Alberta.

2. I got my picture taken with the Stanley Cup.

3. I broke a board with my hand in a martial arts class.

4. Wayne Gretzky made eye contact with me. TWICE!!!

What is your New Years resolution for 2000?

To be more glamorous. Yes, that's right, even more glamorous.

Discography:
Siobhan DuVall (4-song self-titled CD)

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Siobhan DuVall

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Thur Feb 10	Saskatoon	Saskatoon Place
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Tue Feb 15	Vancouver	GM Place

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Vancouver Special

BY JANIS MCKENZIE & CHRISTA MIN

Since next month I'll be looking at girl-content CDs, I'm taking this opportunity to clear a few boy-group offerings off my desk. And what a variety this month!

JUNGLE's swansong, *Long Time No See* (Scratch) is a worthy follow-up to one of my favourite CDs of recent years, *It's So Fuck'n Great to Be Alive*. The photos of the band members inside are every bit as '70s cheez-alicious as these ten songs are '70s pop-olios. I'm going to miss these guys.

THIRD EYE TRIBE does something else altogether. Inevitably trippy dance grooves pull together traditional Eastern, big-city hip-hop, Wall-of-Sound-esque and even (gasp!) unPC humorous elements for more than an hour's worth of non-stop fun. *Wub-Suffer* (independent) is adorned by the work of such local luminaries as **Kinnie Starr**, **Darryl Neudorf**, and **Green Reely**, and just in case you're doing some djing your-

self, mastermind **Jacob Cino** generously supplies beats-per-minute info too. (www.thirdyeblind.bc.ca)

Burnburne (independent), from **The Clumsy Lovers** is a dance record too, but of a different sort: noisy footstomping kitchen-party-Celtic-slash-world-beat-slash-folk-slash-bluegrass that doesn't let up. The goofy lyrics and charmingly unglamorous 8"x10" they sent surely do rack up the bonus points as well. And yes, there is a woman in this band, talented fiddler (and occasional singer) **Andrea Lewis**. (www.clumsylovers.com)

Toronto's **LONNIE JAMES** used to drum for **The Supper Friendz** and about a bazillion other bands, and now writes and sings his own songs on *Dee-O* (Scratch/Teenage USA), backed by **Blue Rodeo's** drummer, and by **Divine Right's** singer/guitarist, among others. As you might expect from the lineup, this is pared-down oltpop-rock, but with a couple of

interesting twists, including a song written by Cecil **(Nerdy Girl)** Seaskull, nods to the **Beech Boys**, lonesome-train harmonica, and James' plaintive vocals, driven by pleasingly big, straight-ahead drums. (www.scratchrecords.com or www.beenollied.com)

RICH HOPE's *Good to Go* (independent) is another CD that falls into that vast oltpop-rock guitar-band category, but covers even more ground in its 12 songs, from the energetically silly pop of "The Lost Soul" to the spare acoustic country-sounding songs like "Peanut" to the frenzied rocking of "Feel Good." Diverse as all the resulting combinations and permutations are, Hope's world-weary **Alex Chilton**-like voice holds it all together. <acidtest@portal.ca>

It's a new year, and that means that I should make a resolution. I solemnly resolve to make this a better column by providing constructive criticism. No more

band bashing. Hooray for positivity. Here goes...

WE, COOSHLA is made up of prolific musicians who are the masterminds behind Procrastination Records. Their music is very... screw it. Resolution breaking starts now. We, Cooshla is B-A-D. Distorted vocals, bad lyrics, and stupid effects will never sound good no matter how many 7's are blazed. <wecooshla@yahoo.com>

When I think of **TIEFISHER** I think of wheat fields, blue sky, and simplicity. Harmonicas and clean guitars are good things. Tiefsisher do their best not to use them for evil. There is no need to spell anything out here, but I might elbow the lead singer towards a few singing lessons, you know, to help him out a little. (2941 Southeast Dr., Burnaby, BC V5A 4V4)

If you haven't heard of the **RIF RANDALLS** by now, you probably hate rock 'n' roll. Hell, I hate rock 'n' roll, but I've still heard of 'em. They are three girls and one man who are here to rawk. It doesn't matter that they rip off the **Ramones** because they do it blatantly. It kind of feels like the instrumentalists are keeping it together, but maybe that's only because the singer's lyrics are too predictable. The back-ground vocals are kickin' on this fancy recording. The million



tracks probably helped with creating that effect. The Riff Randall's, nevertheless, are head-on towards rock stardom. Watch for it. <riffrandall@hotmail.com>

Keeping with the rock vein, **THE NASTY ON** are pretty hot too. The vocals are sung with the perfect rock accent, and the band is tight. Tight is a bad-sounding adjective, I know, but how else would you describe it? There's even a down-tempo song on this demo, "The Death of Pretty," and it makes me want to dye my hair black. That would be pretty, right? Wait. My hair's already black. Damn. (#25-2830 Hemlock St., Vancouver, BC V6H 2V9)

The piano is not played nearly enough. I suppose it's not the easiest touring instrument. **THE SYMPHONIC ENSEMBLE** got me right away with the

sound of their melodic, yet distant piano. It serves as the base instrument while xylophones, wind chimes, simple guitar picking, and other interesting sounds layer on top of each other. The **Symphonic Ensemble** reminds me of **Labradford's** last album minus the electroacoustics. The compositions aren't as good as Labradford's level either, but they aren't bad at all. (3471 Lovat Ave., Victoria, BC V8X 1T8)

Perhaps the accordion is the most oppressed instrument. Name five non-polka bands with an accordion. Seef? You can't. **KID KORDENE** plays his charmingly and with much talent (but not as much as **Guy Kluesevak**, he is the best). His four-song demo was a joy to listen to, and I'm not just saying that to try and salvage my resolution. [No address.] *

Kil Your Boyfriend

COMIC REVIEWS BY ROBIN

GREGORY

by Marc Hempel (Piranha)

Ah, Gregory. I can't say enough good things about him. Remember that when I tell you that Gregory is a comic about an illiterate, agoraphobic, insane four-year-old in a straitjacket and a padded cell. Gregory first came out in 1989, published by Piranha Press. It is a comic which the intelligent love for its simplicity. One manages to be enthralled by the innocence and the child-like glory that is Gregory.

The first story introduces us to Gregory as he checks out a bunch of kids outside his window. Terrified at first, Gregory eventually becomes elated upon discovering that the children speak the same language as he. The kids eventually realize that they're talking to someone in a padded cell with a straitjacket on, and soon abandon Gregory. But

fear not, the day is not lost for our hero. Those kids taught him a new word: "shit." Oh, the joy on Gregory's face when he expands his vocabulary.

Story #2. It's clean-up day

in ye olde padded cell, and a new friend appears — Herman the Vermin! Gregory is excited to see this new creature, but the janitor soon finds and kills it. Once again, Gregory is abandoned.

Beginning to see a pattern here? Yes, this comic is dismal, sad, and depressing (to a certain extent). But Gregory gets so happy. He's so hopeful and nothing really bad happens to him, so you can't help but get excited. He's so adorable with his scratchy eyes, his tiny mouth, and his enormous head. I love when he runs around his room, his stubby little legs pounding around and around the floor.

Story #3. Rehabilitation. We never really find out why Gregory is at the hospital, but we know he belongs. It's the safest place for him. Anyway, Gregory is asked to draw for his counsellor. Gregory likes to draw. "Yes, that's

right. Draw a picture of what you look like." After an hour, Gregory presents his masterpiece. But wait, there's nothing there but a small inch-sized blotch... no, if you look a bit closer, oh, there it is. If you bring it right up to your eye you can see the resemblance. Good for you, Gregory.

If only you knew the real Gregory. You wouldn't scream if you saw his face through the window. You wouldn't get amazingly frustrated when, after 12 weeks of therapy, Gregory's benign face could stand you to seek it yourself. No, you would just run around in circles to the sound of Gregory yelling his Gregory mantra, "I, GREGORY, I, GREGORY!"

The second book, *Herman Vermin's Very Own Best-Selling And Critically-Acclaimed Book With Gregory In It*, is under-estimated. Mostly about Herman, Gregory's friend and cellmate, and his sidekick, the cheese-obsessed Wendell. In it, Herman contemplates life and how he no longer wants to be a part of it. It's full of a lot of sight gags, and the frenetic intensity of Hempel's line work puts so much energy into the stories. It's simple, silly, and somewhat chaotic, yet at the same time very stylish and controlled.

The third book is less Herman and more Gregory. We are greeted by an educated, brilliant future Gregory who longs for the past. And then



we're promptly introduced to the other patients in the first story. In the next, you get to experience the wonders of "Spectacular Gregory Vision!" In another story, he ventures out into the real world for the first time. Of course, he's terrified at first and finds himself in the middle of an angry mob with laser scary machines running all over

the place. (It's actually an old lady, a young girl and some cars, all residents of suburbia, trying to help him find his way back.) He eventually gets back in his cell and all is right with the world.

The last book, entitled *Fat Boy*, came out in 1993. It was a full-length story, and guess what happens? Gregory gets adopted! By your average American family, of course. They take off the straitjacket, wash his hair and put him in a suit, then send him off to stay with his new family. Gregory learns to live with the family although he is constantly besieged by shouts of "Fat's arm-wrestle, son!" and "Why is his head so big?" The great thing about *Fat Boy* is that it's not so much about Gregory as it is about the inhabitants of his new life (specifically his older

"brother," Rusty). The conflict comes to a head one night in a great climax (no, I'm not going to ruin it for you where you discover that Gregory's not that bad in comparison with his new family. In the end, he gets sent back to his old cell, his home, the place he loves the best. 'Cause this is just the way he is. He's Gregory. *



Marc HEMPEL

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BY JULIE COLERO

I have been called to my attention that I spend a bit too much time gushing about the merits of quality pop music and the sweet attributes that make it so good [i.e. handclaps]. I apologize to all of you who don't give two hoots about a cleverly crafted pop ditty, and will attempt to be more open to all the bits and pieces that come my way. This time around, I've actually stumbled across a couple of non-pop gems! Furthermore, I actually disliked a couple of too-pop records that I listened to. No, I am not changing. I am set in my rut as firmly as ever. But maybe, just maybe, for the sake of the MFV, I can learn to listen with an open mind, and hands firmly planted at my sides. Here goes.

THE BUSY SIGNALS is fun, but there's not much point to this record. The lyrics really suck, but you can almost ignore them if you focus instead on the laid-back electro-pop sounds that the band create. This 2-song release sounds an awful lot like a **Sukpatch** or **Kittycraft** release — full of silly lyrics and cool beats, all filled up with that indie-cred style. "Too Much Togetherness," the B-side, is much too long for a pop song, exciting blips and bleeps aside. Too bad. This band shows promise, but I'd be scored to listen to a whole album of this. It's just a bit too cute for its own good. [Sugar Free, PO Box 14166 Chicago, IL, 60614]

I am slowly learning not to

buy music for the cover art. My new **STARSTREAMER/TIMONIUM** split is kinda dull, if you belong to the Scott K. Brewer school of buying anything and everything related to teeny weeny indie pop labels, this is a must have. **Starstreamer** features a member of Australian band



the real kids
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The Cat's Miaow, and **Timonium** houses some pop stars too. The music is great, all dreamy-drony, but the vocals throw everything off. Off **Starstreamer**'s two contributions, the instrumental wins out, and the **Timonium** track gets by because the vocals are not too obtrusive. I would be happy if these bands let their guitars and pedals sing for them, but such is never the case. [Pehr, PO Box 750996, Petaluma, CA, 94975]

What else have I got for pop music this time out? The kind man at Kitridge Records sent me some neat stuff after I gushed about the **Going Stagg** record, and I'm quite pleased with the goodies that made it my way. First off was the **TEST**

PILOT/ORIGAMI split, two good quiet bands playing cute, tonguey tunes. **Test Pilot** contributes "Boy's Life," something or other about being taken advantage of, with speedy guitars and some **Tullycraft**-esque vocals. **Origami** provides a nice, sugarcoted, girly track called "All That Was Lost." I do not love this but think it's good for a spin or two. [Kitridge, 9901 Greyer Ave., Northridge, CA, 91324]

The **Sidewalk Chalk Adventure**, a four-band compilation, is a goodie. You gets a **GOING STAGG** track that's pleasantly upbeat and **Rose Melberg/Sofities**-influenced.

keyboard-led, strangely distanced-vocals **Bustysby** song; a sad little **RADIO 4** song with (gasp!) some handclaps; and most importantly, a wicked **SIX CENTS & NATALIE** tune! Yes, all them other bands keep trying to sound like **Tullycraft**, but this band really is **Tullycraft** (well, the frontman's solo project) "You Could Be The One" is a great song, only losing out in coolness to the version done for the **Kindercore** Christmas album, which, slightly modified, was called "Santa, You Could Be The One." This song was working track the 7" down for. Trust me, it's great. [Kitridge, see above]

New Vancouver label **Faint Records** has provided me with some quality local music this

month, garnered from **GIRL FRIDAY** and **THE TREMOLO FALLS** records. **Girl Friday** makes very carefully-crafted music, with sensible lyrics apart from an excellent musical background. I did not take instantly to the vocal style, done up by ex-**Knock-Down-Ginger** lady **Christine**, but the polished sound may have been what put me off. The two songs on this record are both quite good, very radio-friendly, and I think this band will do well. **Faint**, c/o 1257 E. Pender St., Vancouver, BC, V6A 1W7

The **Tremolo Falls** got to me a great deal quicker with "Twister" and "Come On!", both pleasant songs with a bit of welcome fuzz. "Twister" has a pleasant country feel to it, with a plucky bassline that gets toes tapping, and "Come On!" kicks it with a crashing-guitar sort of feel to it. Very good news. [Faint, see above]

And the best pop release of this month? That title is happily bestowed upon **STARLET**, an endearing band from Sweden, for the "Diary & Herself" record. "Diary & Herself" is the sweetest song ever, a super pop masterpiece which features a boy with a smooth voice singing about a girl who hangs out at bus stops, backed up by great harmonies and nice music. This is a bit **Belle & Sebastian-y**, but is nearer thanks to lyrics which don't quite make sense [horror for ESL singers!]. The B-side is a slow song with a pretty guitar line and beautiful vocals. Now I can love Sweden for more than just **Refused**. [Parasol, 905 S

Lynn St., Urbana, IL, 61801] Speaking of **Refused**, let's talk smart-man's hardcore. Check out the new **MURDER CITY DEVILS/BOTCH** split, a soundtrack of sorts to a film entitled *The Edge Of Quarrel: A Punk Vs. Straight Edge Movie*. Makes me cringe. The **Devils** contribute "Idle Hands," a rocking track that sounds just like the best of their stuff, and **Botch** deliver a mind-bummingly loud "Frequenting Mass Transit." This band is being touted as the next big thing in hardcore, and I certainly won't stand in its way. It's not instantly accessible to the non-hardcore crowd, but the musicians are skilled and the song is catchy, so can't see how this could be wrong. [Excursion, PO Box 20224, Seattle, WA, 98102]

What else? Near Euro-blips from **ISAN**, a band which has managed to combine the excitement and fun of a **Mouse On Mars** 12" onto the 7" format. This is one of those records that sounds good at 33 or 45 RPM, so be prepared to do some fiddling around with the knobs on your player. This record provides a nice electro-fuzz for your quiet evenings at home. [Elefant, PO Box 311, Las Rozas 28230, Madrid, Spain]

Also new: **Loose Lips** look and sound straight outta the '70s. These guys sing about the good and bad rock times, and even feature some handclaps. See? Garage rockers do it too [IJKO, see above]

Last record on the go is a **NINETYNINE/ERSATZ** split, care of fledgling overachievers **Project Icarus Records**. This Australian label plans to release 12 split 7"s in the near future, and this one is the first. **Ninety-nine** is a pop band from Australia featuring the ex-drummer from **Sleater-Kinney**, and this release sounds just as good as any of their previous work. I like the spacey vocals and odd vibraphone sounds. The **Ersatz** song is pretty amazing. **Ersatz** is a local duo of bass and accordion, and the song on this release, "Crown of Roses," blends the duo's sparse instrumental sounds with dark, eerie female vocals. Excellent. [Project Icarus, no address.] •

And now for some rock. **THE HELLA-COPTERS** and **ROCKET FROM THE CRYPT** have released a split of unknown origin [thanks for the record, **Nardwaur**] which features a wicked tune from the "Copters." "Crimson Ballroom" is everything that a '70s metal band dreamt of sounding like, with a great sound and some very skilled guitar tricks. It's a fast one, but not too chaotic. The **RHC** song is a bit odd, full of gui-



tar riffs and horns, but I'm not really down with that scene, so it might be a winner in disguise. [Sorry, no label info.]

You can, however, track down two new singles on the **TKO** label. **THE REAL KIDS** are together again, recording for the first time in 20 years, and they still sound great! The "Down to You" single is a swift kick in the garage style, well-behaved but totally rocking. The B-side is the best track, but both tunes are pretty excellent. [TKO, 4104 24th St., #1103, San Francisco CA, 94114]

LOOSE LIPS look and sound straight outta the '70s. These guys sing about the good and bad rock times, and even feature some handclaps. See? Garage rockers do it too [IJKO, see above]

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Das Book



BY GIBBY PEACH

ANNE CARSON Autobiography of Red (Vintage) IAN ROSS The Book of Joe (Shillingford)

What a fucking travesty. The East Van Book Co. has closed its doors and every last one of us is to blame. Their selection, prices, and service were all unparalleled in East Vancouver but, alas, the Chapters-isation of our fair town has sunk the store like the Lusitania. And I'm pissed because I was three blocks away from a free one! So thank you all, Chapters, Dutties, Coles shoppers, you have murdered my favourite bookstore, leaving another empty hole on the Drive to be — most likely — replaced by some nation-wide paddler of mediocrity. You know what the Wackermans say? "Long live the small and independent. Death to superstores, everywhere." Now, to the gristle...

So Hemingway is dead. It's been, what, fifty years or some such shit since Papa met the same fate as the countless elephants he blasted to smithereens

on the Serengeti? And all the arts press has been able to talk about over the past couple of months is the "Hemingway legacy." His flat, uneventful prose holds merit only because the old megalomaniac had some interesting fucking stories to tell. But what of his so-called "legacy"? If can, no doubt, be argued that the Old Man changed the face of literature, but has the "Hemingway style" birthed improvements in the time-tested traditions of reading and writing? I say, emphatically, no! And here's why: Papa dumbed down lit. He wrote Louis L'Amour Westerns without the West, written merely to entertain — rarely to challenge the conventional boundaries of literature. His books were wildly popular with "mid-

dle America" because they were accessible, shallow, middle-of-the-road fare. He got rich like Richie, rubbed elbows with the Duke and lived from one drunk-and-debauch to another. And now, every writer wants to be

just like him. Well, not every one, but damn near.

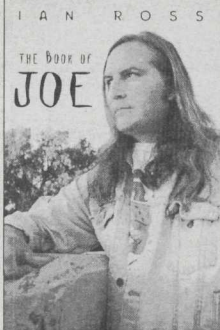
Anne Carson is a bright, vibrant exception to the Hemingway curse. I mean, how many writers would think of creating a novel (in verse form, no less) about a half-human/half-monster derived from the writhings of an obscure Ancient Greek poet? How many writers would paint their monster red, make him fall in love with boys, and set his life in the shadows of dormant volcanoes? Probably the same number of writers that win the A.M. Klein Poetry Prize each year: one. Despite the fact that Carson's reader is forced to use that big glob of neuro-receptors and synapses and such that's located between his or her ears (what a shock, eh?), one cannot come out of reading this book with anything less than sheer admiration for the bold experiment that its author has undertaken (and convinced a publishing company to ride with). While the now-defunct Refused conceived an album last year that, boldly-titled, altered the shape of punk and hardcore, Anne Carson has done nothing less than envision the shape of writing to come... notwithstanding, of course, the fact that the general public has about as much taste in literature (Celestine Prophecy, anyone?) as Don Cherry has in clothing. But, hey, Refused got popular, didn't they?

Ian Ross got popular, too. He wrote some plays that had the folks on the national scene proclaiming him the "next big (fill in the blank)." Then he went and thought up something as fresh as iceberg lettuce, he cre-

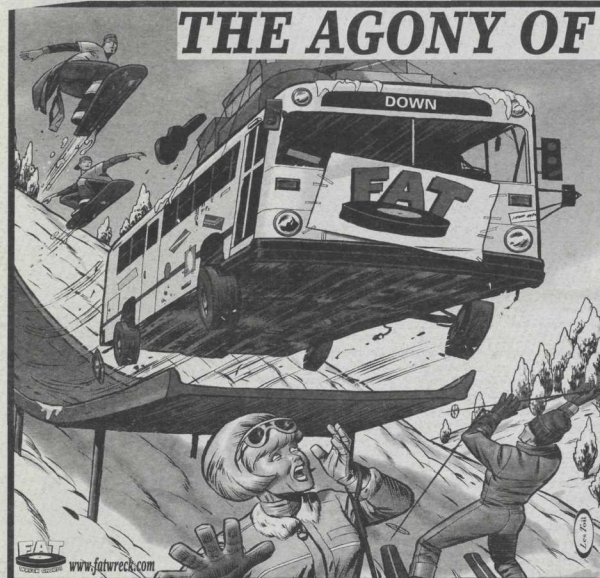
Kahlil Gibran-meets-Tomson Highway. Thankfully, Ross has put Joe to paper, following up his Joe from Winnipeg collection with The Book of Joe. Dig these samples: On the subject of Christmas, Joe proclaims, "To shop is human eh. To for-give. Dar's Christmas."

Discussing a beautiful sky [the folks in 'Peg city know what I mean] he says "Me, I'm gonna go look at do sky again to remind myself dat der's an even bigger boss over all of us eh. [Do weather] I'm Joe from Winniepeg. Meegwetich." Yeah, the folks in 'Peg city really know what I mean. Ian Ross is one of our treasures.

So, like I mentioned earlier, I'm really pissed about the whole East Van Book Co. thing. If any of you folks out in reader-land actually give a rat's behind, maybe you'll go out and buy the books I recommended from one of your local independent booksellers. And while you're at it, you might want to stop buying your records at Virgin, your lunch at White Spot, and your clothes at the Gap [Everything in Ruins... I wish]. Good things come in small [and obscure] places. Eschew the need for convenience. Death to the multinationals. I'm Peach from Vancouver. Meegwetich. •



ated a persona, "Joe from Winnipeg," and convinced the good people at the CBC to let Joe do weekly commentaries on subjects ranging from "Iciness" to "Odometer Checks." "Voicing wisdom on, and concern for, everything from native issues to the weather, Ian Ross has, hey, become a sort of aboriginal



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, DISORDER

Beautiful Music: 3 Evenings of

by Jackie

drifting

Featuring the Beans, Saul Duck, Sitki, the Secret Three, P:ano, and DJ Stereo 8

photos by Marc Mousseau

It so happens that Vancouver is a particularly dreary place to be in the winter months. It's cold, dark, and wet outdoors, and there's rarely a good reason to leave our dank little apartments and basement suites to see what the city has to offer. This February, however, we will get to experience a brilliant (if only ever-so-fleeting) ray of light in the form of a three-evening Festival of Beautiful Music, a few hours of dreamy, drifting sounds to lighten our hearts and help us through to the brighter days of the nowhere-near future.

Vancouver has no shortage of talented bands and musicians who are up to the task of creating fascinating soundscapes and dreamy tunes for listeners to bliss out to. On February 15, 16, and 17, the Sugar Refinery will play host to a grand ensemble of local talent, all ready to take to task the art of creating beautiful music.

What started as a series of noise shows organized by local musicians Brady Cranfield and Nic Bragg has morphed into a chance for musicians and DJs to show their stuff in a more, well, attractively packaged format. It is no surprise that the musicians wanting to participate are numerous, but it is formidable that everyone involved is so fully behind the concept of creating music for drifting.

Says Cranfield, "We want to avoid clichés. Just because a song is long doesn't mean it's more haunting. Just because you're loud, and then quiet, and you have a whole bunch of instruments, doesn't mean that the song you create is more interesting or complex. It's a challenge to be more than band. I expect great things."

There is an aesthetic and an academic motivation that is a key force in putting this festival together. Cranfield "had a change of heart," and decided that some of his old musical influences, such as Yo La Tengo, would be more suited as catalysts for a festival. Not that noise shows would not be successful in this city, but who doesn't need a pick-me-up at this time of year? As much as Cranfield worries that this may be a "transparent, momentary inflation" with the idea of beautiful music, the artists he has tracked down for the festival demonstrate that their genre is deserving of much more than a moment of our attention.

The floating sounds and charmed ambience available to the listener this time around are in the hands of some very capable people. The festival features bands you may or may not have heard of yet, but all are top-notch. If nothing else, this event presents a chance for artists such as the Beans, Saul Duck, Sitki, the Secret Three, and P:ano to show us why they should not be ignored. Whether old players at the post-rock game (Beans) or relative newcomers (P:ano), all of the musicians involved are getting the short end of the stick in a city which does not pay them the attention they deserve.

The Beans have one album under their belt, and have recently completed a second. Most of the bands playing have done extensive recording, but

few have released anything on a label. The process of finding a label interested in a Vancouver band seems to be rather tedious. It was the unfortunate fate of the Secret Three to record a stellar album for a label called Rosewood Union, out of the UK, only to have the label fold before it could release the record.

After seeing the brave work of Montreal independent label Constellation, the label which houses Godspeed You! Black Emperor and Fly Pan Am, both the Beans and Sitki tried their luck there. Unfortunately, Constellation has dedicated itself to releasing albums by Montreal bands. Other labels currently supporting this type of instrumental, improvisational, and innovative music are Fat Cat and Output, two UK labels, who may be more receptive to the happenings in our fair city.

Circlesquare is one local band which has had some overseas luck. DJ Stereo 8, as he is to be billed for his Beautiful Music performance, is the man behind the Circlesquare sound. Responsible for two self-released eps, Circlesquare creates "down" music full of samples, guitars, and occasional vocals. Circlesquare's sound has recently become somewhat harder, incorporating some of the traits of dark drum and bass electronic, but the music continues to serve the purpose of "pull[ing] [the listeners] back into the human world. Seems like the tug was felt by Output, and the band has recently released an ep on that label. The 12" version comes complete with a film made by Stereo 8, featuring a self-composed and orchestrated soundtrack. The film, starring Beans guitarist Tygh Runyen, is a dream-inspired story of two lovers who lose touch with reality. Stereo 8 is very optimistic about this release and upcoming works on the label.

Stereo 8 is excited to be involved in the Beautiful Music festival, as he narrowly missed a chance to see Labradford's London version not long ago. He did, however, catch a performance by La Monte Young, part of a series entitled "American Pioneers," which also featured Phillip Glass. "His whole thing is drones," enthuses Stereo 8. Two and a half hours of drones, to be precise, at this particular show, during which six muted trumpets and six cellos presented the audience with ever-so-slight variations on six notes. Young is credited with being an inspiration for post-rock favourites Tortoise, and his influence will be felt at the Beautiful Music festival. If it's not the jangle of guitars that gets you feeling warm inside, then it must be the drone of a solitary note, or maybe two, that helps to take you to a better place.

An important concern of Cranfield's is to "up the profile" of the bands involved. I had the pleasure of meeting and talking to some of the musicians involved in the event. The longer I spoke with Patrick

O'Deady, drummer and button-knob twiddler for Sitki, the more enthusiastic about the concept he became. It seems he, like many of the others involved, was not fully informed of the motives behind the festival, but was more than willing to give the idea a try.

Sitki is a two-piece (formerly three, but the keyboardist went his own way) boy/girl experimental band which excels in the art of sound manipulation. At a recent show, guitarist Sherry Otapovitch crafted an entire set by wiring sources through a collec-



tion of pedals, improvising to create an interesting array of sounds.

"We use our ideas [from rehearsal] as starting points, so we don't draw a blank when we're playing live, but it's a lot of improvising. It's not a 'rock jam,' we're just trying to create something different." The band plays with structure and improvisation to create diverse musical arrangements, no two sets ever sounding the same. A nice change from verse-chorus-verse, that's for certain. This will be one of the highlights of the Beautiful Music festival: change.

In recent years, the Sugar Refinery has been a stand-out location for local talent that pushes genre boundaries. The Beans, Saul Duck, and the Secret Three are all regulars on the Refinery's roster, filling the small room with impressive ambient sounds to accompany the consumption of the city's best perogies (that's a shameless plug). This time around, all three bands will be playing some new material, pos-

sibly even trying out some new ideas.

"I expect great things from the Beans, and from the jazz musicians involved," says Cranfield, who feels confident that the sounds on these nights will be innovative and intriguing. There will be some musicians normally involved in the bands Broken Record Chamber on one evening, although it is yet undecided in what formation they will be performing. There's plenty of room for experimentation here.

Damon Henry of Saul Duck, a three-piece responsible for tart, mathy, Slink-like music, also expressed his interest in the opportunity to "stretch things out" for the performance. Saul Duck will be trying its hand at the art of repetition, working with some quieter pieces and playing around. The band has been active for about two years, and has completed a couple of recordings, one as a two-piece (guitar and drums), and one as a three-piece. The more recent three-piece is the one that made it onto my desk while



writing this article, and I have to admit, the music is impressive. The four-song ep, recorded at the tail-end of 1998, with two epic tracks and some interesting arrangements, leads me to believe that the Saul Duck live experience will be well-suited to the night of drifting, if not downed a touch. The rule, according to Brady, is to not "rock out" — nothing snaps you out of a pleasant drift quicker than a crunchy guitar!

The Beans are going to be on their best behaviour. The prohibition against rocking out should not be slowing these guys down, though, so don't worry. "We've gotten a lot more mellow. We've been getting tired of freaking out all the time. That's what we used to do all the time. Now that we have a new bassist in the band, it's added a lot of warmth, and it's mellowed us out. I think it's natural that we'll ease right into the ambient thing," says Stefan Udell, guitarist for the Beans. "Who knows what's going to happen?"

So there you have it. Three nights of mystery, cloaked in dreamy soundscapes and ambient creature, three nights of pleasant escape from the wintry dreariness of the city that surrounds us. Some innovation, lots of inspiration, and a good time to be had by all. Don't let this opportunity to mix and mingle with the up-and-comers of the Vancouver scene pass you by; this beautiful music is not to be missed. *

JAMES MCNEW

by
Luke Meat

James McNew is the bassist for Yo La Tengo and the frontman for his own band Dump. Dump writes sweetly subtle pop gems, suitable for lonely nights or cruising with your walkman on "10". Dump played *The Brickyard* on October 24th. DISORDER's Luke Meat had an opportunity to speak with this incredibly diverse musician.

DISORDER: Test. Test. This is Homer Simpson saying hello to all the ladies out there in radioland.

James McNew: That's my favorite episode! So... keeping with *The Simpsons*... [Meat attempts his best Kent Brackman impersonation] Who are you, and what are you doing here?

My name is James McNew and I just finished playing a rock 'n' roll extravaganza here in Vancouver as a member of the group Dump, as well as a side man for the group Refrigerator. Was your very first recording on a ghetto-blastor?

My very first recording was on two desktop tape recorders placed side by side; one

playing the track that I had just recorded, and the other one recording myself singing, and the other thing being played on the tape recorder at the same time. I think I was 11 or 12.

Does the D.I.Y. ethic still exist?

Well, I think so. I think it exists everywhere. I guess it's an 'ethic.' I think a lot of people who are doing it — or doing it well — don't believe it's an ethic. They believe that you just get up in the morning and... I remember going on tours with Yo La Tengo and we had a soundman named Terry Pearson who had been a soundman for lots and lots of years — well, he's Beck's soundman now so we'll never be able to afford him again — but he's a fantastic, amazing guy at what he does. I remember going to shows with him — like Bozeman, Montana was one that I can remember where we showed up and they had a P.A. [that] didn't work, so Terry spends two hours with some duct tape, some paper clips, and a styrofoam cup and fixes the P.A.

The MacGyver of soundmen? Kinda MacGyverish, but he was just amazing. He would show up and do it and indirectly keep the rock 'n' roll alive for everybody! Like *The Blair Witch Project*, for example.

What about it?

I thought it was really good! I haven't seen it, I'm afraid. It is on sale just in time for Halloween!

I would recommend watching it at home as opposed to the theatre. But I thought it was awesome: it didn't cost anything to make; it didn't have anybody in it.

And it made a whackload of cash!

Except for that fact... Ira Robbins, editor of *The Trouser Press Record Guide*, called Dump 'sweet as kittens' and said the charm within Dump is 'all [your] fault.' How do you feel about that?

Ha ha. I have no problem with it.

tens. They're fine. I don't bother them and they don't bother me.

With the release of *The Sebadoh* and *Guided by Voices' Do the Collapse*, which break from both bands' notorious under-produced sound, does 'lo-fi' have a future?

I thought *Do the Collapse* was really good, but I haven't heard the new Sebadoh.

But Pollard and Barlow aren't recording songs in their basements anymore.

Oh, no. They've graduated! But I mean, you wonder how much people do it out of necessity or record that way just for the sake of immediacy. You have something you want to play right now and you can't wait for nine months of rehearsal, pre-production, and a studio. You just gotta spit it out tonight and have it ready tomorrow.

Did the Silver Apples ever think that way?

Oh, hell — who knows what they believed in!

How did you ever hear about them?

I heard about them from a member of the band The Happy Flowers.

Do The Happy Flowers still exist?

Well, they're still alive, but they don't play anymore. I talk to them all the time through the miracle of e-mail.

What is 'ziti'?

It's a medium-length tubular pasta... it's a pasta dish.

Are you aware that your grandfather's ziti recipe is on the Matador website?

Yes.

Did you know that Miles Davis used to make chili and phone Mingus and Coleman and tons of hipsters and simply say 'chill' to invite them over, then just hang up?

After reading his autobiography, I don't think I'd eat anything he touched!

But would you phone all the scenesters in indieland and just say 'ziti' and hang up? I cook all the time, in my back yard. I have a big BBQ grill. A month

ago I made a slow-smoked pork shoulder. It took about eight hours. Got up at 6am, started cookin'... [Meat presents McNew with a copy of issue 7 of the comic *Eightball*, which features a letter from McNew in the 'letters' section.] Would you mind signing this?

[Taken aback] Oh! Wow!

Are you still a fan?

I think Dan Clowes is one of the most talented writers that I can think of. He's an amazing artist, too, but his writing just blows me away.

Have you heard that they might be turning *Ghost World* [an *Eightball* series] into a movie?

If Dan Clowes is involved in the writing and the actual making of the movie then I would definitely be interested in seeing it.

Oh, Okay. Um... sorry, but it's Yo La Tengo time.

Okay.

What's Jad Fair like?

He's a lovely guy. I had him sleep at my house many times. Very polite. Very clean. Big eater. Sports fan. He once said he wants to write the most popular song of all time. Will he?

If anybody's gonna do it, it's gonna be him.

Yo La Tengo pretty much had a revolving-door policy for years when it came to bassists. Why have you lasted?

I don't know. I think they're just trying to figure out a way to... y'know. I just kept showing up for practice and I felt like a part.

Okay. Can we talk about the *Simpsons* credits [Yo La Tengo did the closing credits for the 'hippie' episode last year which featured George Carlin & Martin Mull]?

What happened was we demo'd three versions of the end credits that I recorded in our practice space. One was like a 'Tomorrow Never Knows.'



which was used. One was a gnarly garage punk thing where the melody was played on a farfisa organ. The other was a tribute to the song 'Ohm' by John Coltrane, but that was a little too abstract. Anyway, we had something to do in Los Angeles and we decided to make a big weekend out of it. We went into a recording studio with a few *Simpsons* producers. We had to get exactly 1-02 minutes.

Then Dan Castelloneta came in and just sort of improvised about ten takes. He just kept talking. He was hilarious. Sadly, I don't have any copies of his many hippie rants, but they were really amazing. That morning I got to see them record an episode ['Lisa Joins Mensa']. We were done working around 8:30, but I went straight to bed after because I thought, 'Well, it's been the best day of my life so I'm calling it quits.' [laughter] I loved your cover of 'The Beautiful Ones' by Prince. Do you have a dirty mind? Ha ha ha... Doesn't everybody?



Deeply layered, dark, and atmospheric best describes Andrea Parker's long-awaited new release on Mo'Wax. The rather ambiguous title, *Kiss My Arp*, is both fitting and clever, as an Arp, a 1970s synthesizer, was used on virtually all tracks on the album. Having explored many aspects of the music industry, this multi-faceted UK-based producer, dj, composer, and vocalist is gaining notoriety for her work. Andrea hit town, most appropriately on Hallowe'en night, to promote her new album. I caught up with her before her show at The Chameleon, over afternoon tea.

DISORDER: I found it interesting that you chose to incorporate your vocals, as well as yourself playing cello on some of the tracks on the new album.

Well, I kind of started off as a sessions singer a long, long time ago, about ten years ago. Then I discovered that I didn't like the music that I had to sing over, which isn't surprising, seeing as how left-field I am. So, at that point, I went off and did sequencing and programming at college. Then I realised that I'd have to sing over my own music. For this album, it was the first time that I actually felt that I could bring them all together because I've been doing instrumental music for a long time. It's coming out as an instrumental album as well, so everyone got a choice. I know which one I chose [laughs]. From listening to your music, I gather that you creatively and effectively bridge the gap between digital and analog forms. Do you feel that there still remains a sense of dismissiveness towards electronically produced music, especially in the eyes of the more 'traditional,' classically trained musicians, who challenge this genre's respectability?

No, not really. The string arranger that I worked with, Will Malone, is just fantastic, but he's really left-field as well. He's done a whole broad range of musical styles. I think that electronic music is massive now. So, I don't find any sort of boundaries within it. Sometimes I use synth-strings and sometimes I use live strings, and sometimes I do live stuff. It isn't all analog stuff, but I'm still an analog freak... analog monster!

It's a much warmer sound...

Yes, it's a much warmer sound. I'm a firm believer that when synthesizers were first built, they were made so that people could program their own sounds. Make their own sounds. Whereas now, technology has moved forward, into the digital

recycling of music going on. People keep sampling. That's why people like Phillip Glass and Steve Reich and all those sorts of people have been pioneers. There seem to be a lot of followers now. Instead of people just having the balls to... you know, 'Cause on digital cables you have sixty presets, so everyone has the

It was at the Lincoln Center. Phillip Glass is quite a wacky 20th century composer, so no one was shocked. I think that Aphex Twin was the only other person who did a show with him. I don't think that people were really shocked. I'm used to merging beats with analog sounds with live strings and stuff. It did sort of shake the dust off

production and performance levels. Some artists, such as DJ Rap and Anne Savage, have been accused of selling out by relying on aspects of themselves other than their skills and creativity to compensate for their lack of musical talent. When I saw you perform last March in Toronto, I didn't get that impression.

bound to do that. Sometimes I don't think it's people's fault, but I think that at the end of the day everyone has a choice with that.

It really pisses me off that people like the Chemical Brothers can get their piece taken and no one says shit. With women there always has to be comments, like 'they look tired' or 'they're this or they're that', which is really bizarre. That's the biggest wind-up to me with that whole sort of thing. Sometimes I feel like there's not a lot that you can do. You know, I completely ignore it. I have to say that I'm really against all-female nights, purely for the fact that I think that it's kind of a gimmicky thing. Sometimes [promoters] try to get myself, DJ Rap, Miss DJAX. All these djs who have nothing musically in common with one other. Therefore it's a gimmicky thing. They don't say, 'We'll have an all-male night,' do they? So I think that it actually makes it worse doing this sort of thing, which people try to do all the time. I think, you know, 'What are you doing? You're just making it worse.' And all women get together and do that sort of thing. You know, we're supposed to be interacting. It puts up boundaries.

It does put up boundaries, but despite having a sort of separatist quality to it, can you see any value in having an all-women DJ night, organised by women?

There have been some that I have done, with girls that I know who are really into the music. Generally I'm not into that whole kind of thing, because then a lot of the time, interviews become all about women mooning about men and stuff, when it should just be about the music. It's not going to change for a long time. There's a lot of female djs, but there's certainly not, apart from people like Laurie Anderson and Anne Dudley, who I really, really respect cause they never really 'got their tits out,' basically. They're just really talented people and they've done some great music.

Do you have any advice for young women getting involved in the music industry?

Do some weight-training so that you can carry your records about [laughs]. I've always really believed in what I'm doing and I don't particularly care if anyone else doesn't. The first few years were really, really hard, but when you sort of get past all that... For men or women now, there's so many people who want to be a dj or who want to

by OKSANA KOLIBABA



Tea with Andrea Parker



world. It's made people incredibly lazy [laughs]. And I think it's made a lot of people kind of uncreative, in a way. Now a three-year old can program a track from a Playstation. I think it's a shame that it's gone that way. You know, we should be moving forward. There's a lot of

some sounds and stuff. Instead, I like to make my own sounds. That's the fun part for me.

I also read that you performed with an orchestra playing Phillip Glass material in New York. What was that like?

the curtains. [The audience is] used to that classical sound in there, then all these kicks are coming in and there's dust flying off everywhere... so they didn't need to clean them [laughs]. Despite being such an obvious and cliché issue, the music industry remains rather male-dominated on both the

I think that it's a real shame that, basically, women sell. There's nothing whatsoever that any of us can do about it. Sometimes they'll use my picture on a flyer [even] if there are massive djs playing, which is that selling thing. In defense of people like DJ Rap, I think that she's a really attractive woman, so they're

be in the music industry and I think that it's going to get harder and harder. There's already too many people in the music industry as it is. I think that you've got to have some serious balls. That's what I think [laughs].

With so many people involved, though, don't you think it makes for more diversity?

Well, that's the bad thing about that. It's been made so easy to write music now. It's so bad. I think that it's the same philosophy where kids should have lego and paint brushes; they should be able to be creative in that way first, before just straight away being on a computer. I think it's the same with music. It's just like now everyone can write tunes on their Playstations and save them in their memory cards.

The tools are there, we just need to learn to be more critical about the music.

It is a positive thing in a sense, but I think that a lot of people want to get into the music industry for the wrong reasons, as opposed to the love of the music.

What are your perceptions of the movement and growth of experimental electronic music? Where do you see things heading?

I don't really know. There's a really positive thing I think at the moment going on with the whole global music scene in general. It's really coming together at the moment. I think People in Mexico... people right across the world, basically, doing all sorts of styles of music. Globally, it feels like it's really coming together so you now have more Latin [influences] in house music, you've got more African beats in house. There's a lot of merging. Things are coming together at the moment, which I think is cool. *



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Various Artists

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A 24-track collection of music by Vancouver bands and artists — that either did perform at one of vintage clothing and pop culture store The Good Jacket's notorious shows, or should have — curated by Sean Raggett, the store's proprietor. Participants: All Star Schnauzer Band, The Battles, Bossanova, The Bowring, Canned Hamm, Capozzi Park, Clover Honey, Demon Skull, Destroyer, Full Sketch, The Goblins, The Gun Purse, Jerk with a Bomb, July 4th Toilet, The New Photographers & Neko Case, Pepper Sands, Pipe dream, The Radio, Radio Berlin, Riff Randealls, The Secret Three, Evan Symons, Tremolo Falls, Vancouver Nights. Net proceeds to benefit the charity A Loving Spontail. Check out www.mintrecords.com for advance shows at the Marine Club throughout March, and the launch party at the Helen Pitt Gallery on April 1st.



Carolyn Mark Party Girl

"A cowboy's just a drifter roamin' from town to town, looking for a place to hang his hat and a cool beer to wash away the dust of the road. And it's on these desperate travels that the sweet voice of a song-bird, brought on desert winds, kisses the ears of a lone wanderer and brings him home. Carolyn Mark may just be this song-bird who brings these drifters a small taste of home. From the Victoria's stormy shores to the foothills of the Rockies to the cold streets of Toronto, Party Girl chronicles Carolyn Mark's musical mission to taste the hearts of a nation." — Cowboy Tim. Party Girl is 11 songs recorded during Carolyn's cross-Canada recording/touring treks in 1999 — including two in Toronto "...because it's so big!"



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The Muffs

BY GIBBY PEACH AND MAR ZELLERS

DISORDER [in *Nardwuar*-esque voice] So, yesterday, you were interviewed by the one and only Nardwuar the Human Serviette on the *Nardwuar the Human Serviette Presents* show. Now, in the August/September 1997 issue of *Vice*, Vol. 4 #7, Nardwuar interviewed contemporary film legend Ron Jeremy and presented him with a box of 'hedgehog' chocolates. In honour of Nardwuar's recent recovery and, as a tribute to his benevolence, I'd like to present you with...

Kim: You're falling out of character.

[voice pitch rises about two octaves] ...with three sour apple Chupa Chup lollipops. Enjoy!

All: Thanks!

So, I was in Seattle the other day and, while checking out the illustrious Singles Going Steady record store...

Kim: There's one called that? Do you think they like the fuckin' Buzzcocks or what?

The Buzzcocks played here last weekend and it was, like, 25 bucks to get in or some shit like that.

Ronnie: TWENTY-FIVE BUCKS!

Kim: Pete Shelley has to pay for his toupee.

Roach Ghoulie: He's bald? **Kim:** We played with the Buzzcocks in '93 and he was wearing a wig and during the show it slipped down, so he had a really long hairline for a second [laughs].

Ronnie: And then their bass player stole a coat from the coat-check.

Serious?!

Ronnie: [in a mock British accent] He fancied it.

Roy: I fancy this coat.

Ronnie: He's a RAT.

Kim: The only thing that Ronnie ever stole from any club that I know of was one time when he was getting kicked out of a club and we got in this big fight with this horrible, stupid bouncer, and, finally, after the melee was over, I say, 'Ronnie, look at that autographed Johnny Thunders picture over there!' and he was like, 'Yeah, we should take it'

And we snagged it. It's ours now!

Ronnie: And then he died.

Kim: He started beating up on Ronnie, so Ronnie and I started beating up on him together. We're a good team for fighting [Kim and Ronnie hi-five].

Anyway, I was in Seattle and I came across a new Muffs seven-inch that said 'From the forthcoming album on Sympathy for

So there's no bad blood between you and Honest Don's?

All: Naazhh.

Okay. In a **DISORDER** interview from a long, long time ago when you played with Veruca Salt at the Vogue...

Ronnie: You know, we played at the **DISORDER** anniversary party in, like, '91.

Kissers. But the people at Honest Don's seem really nice. Erin and Fat Mike are really super-nice and I can tell it's genuine.

Roy: They're just into all the bands that they sign.

Kim: These guys are more than fair. We've talked with other independent labels who are just a bunch of tightwads, but Mike and Erin are just very generous.



the Record Industry.'

I came back home and said to Nardwuar, 'You're interviewing the Muffs. What the fuck is up with this? They just signed to Honest Don's.' He wasn't too sure, though.

Kim: We're putting out an album called *Hamburger*. We're putting it out on Sympathy because it's a retrospective.

Ronnie: It's got all our early singles. We took everything and didn't ask anyone.

Roy: We've got a phone message from Courtney Love. We're gonna get sued by everyone.

Kim: I'm even gonna sue us because I put on demos of my own.

Ronnie: We've even got C.C. Deville on there.

Just like the new Len song! **Kim:** So Len basically copied the Muffs!

Ronnie: But, anyway, right now the CD is touring.

Roy: But it'll be out next year in the stores. It was gonna be out earlier, but then you find out about it.

We were about four months old. But in this issue — this was right after you'd signed with Reprise — you were asked...

Kim: 'How could you do such a HORRIBLE fuckin' thing?'

Exactly.

Kim: Oh, sorry, we just do this for a fucking hobby.

Ronnie said, jokingly, 'Fuck independent labels. How different is it for you guys, now, being back on an indie?'

Kim: It's just less money, slightly less red tape and, actually, they're more organized.

Are they doing good promo for you, though? Because I heard that promotion was one of the main problems you had with Reprise.

Kim: Honestly, it's not that much different. I mean the people are nice at both labels. We had some fuckers at Reprise, but they were only passive-aggressive fuckers who are nice to your face so you're kind of unsure, but then you find out later that they're just ass-

The reason Ronnie said that about independents was because we were hit up by Triple X records who wanted to sign us to a six-record deal for a thousand dollars. They're just a bunch of assholes.

Roy: We got some insulting offer from Matador, too, when we got off Reprise.

Kim: But, then, they just got off Capitol and they didn't have any money and that's why.

Ronnie: So, if Liz Phair had a hit record last year, we'd be on Matador right now.

Kim: Maybe.

Ronnie: Or Blues Explosion. Both those artists are in the toilet now.

Are you pissed off, or jaded, or anything 'cause you seem to have this crazy crossover appeal, you know? Kids who are into hardcore, kids who are into punk, kids who are into indie pop — people who despise every pop-punk band out there — they all seem to love you guys. I mean, my friend Farkas and I were talking and we were like, 'The Muffs write better songs than the Beatles.'

You take a song like 'Agony' or 'I'm a Dick'... those are songs that have the potential to be big hit singles. Summer anthems. Don't you feel like you haven't got the success you deserve? **Ronnie:** Well, I think that's why we're still around eight and a half years after we started. We've held steady. We've seen a lot of bands come and go. **Kim:** A lot of people still hate it when we play poppy songs 'cause we appeal to the punks and the poppy geeks, so at our shows you see old bald-headed popsters and little mohawk-y people side by side. The punks always want to hear the fast ones and the old guys are like 'aahhhhh.'

I'll bet there's gonna be a lot of people here tonight who, if you were any other band, would call you a bunch of sell-outs

for going on a major or for allowing a song on a Snapple commercial.

Kim: Fruitopia.

But with you guys it's different. They're like, 'Yeah, but it's the Muffs!'

Ronnie: [Sarcastically] 'We turned down Reebok.'

Kim: It is a business though. It is show business. I feel that you should be able to make a living at whatever you do well. Unfortunately, the only way to make a living sometimes is to have somebody dorky and corporate put it out. Whatever floats your boat. I mean I don't even drink the shit.

Roy: You know, when you think about it, it's really not that different from working anywhere.

Ronnie: What, is the music not as real 'cause you're not eating off a floor?

Have you guys managed to get rid of the 'girl-band' geeks?

Kim: I think so. They just want to see big ol' fake tits and a purple guitar. When Melanie left the band because of lost some of the GFCs.

Now I kind of think of some really smart question to end off with but I couldn't...

Ronnie: Doot Doota Doot Doot...

Kim: 'Okay, bye.' That's usually what happens. It takes most people a little while to figure out what Nardwuar is talking about. Jane Wiedlin got it, though.

It took her a couple of times, but it takes everyone a couple of times at first if you don't know Nardwuar. I knew right away. But most rock stars are dumb as stumps.

Alright, then; Doot Doota

Doot Doot...

Kim: Okay, bye. •



GROOVIE GHOULES



by Mar Zellers

DISORDER: So, how groovy are you guys?

Amy: Fucking groovy!

Roach: I've got flowers on my t-shirt. That's groovy.

Kepi: I have these bracelets that teenage girls wear and they sparkle; I'm groovy.

Roach: We try to be a combination of groovy and ghoulie, so one just doesn't go on its own.

B-Face: There's nothing groovy about me.

You have a pretty hectic touring schedule. Do you lead normal lives or have day jobs?

Roach: No, we try not to be normal.

Amy: I don't know what I do between tours, 'cause this is my first tour with the band. Soon I'll find out what I'll do between tours. Hopefully I won't get a day job. I hate that.

Roach: Hopefully you'll just sit around your parent's house...

Kepi: ...waiting to live in the van again. Amy just found out the van is her new home.

So how long have you guys been groovin'?

Amy: I've been 'groovin'' for about ten days. But the band's been together for, like, ten years.

Kepi: Yeah, there were other Groovie Ghoulies, but this is the one.

Amy: It's always been Kepi though.

You have rotating drummers, it seems.

Kepi: Hopefully not anymore.

What's with the rotating drummers?

Roach: They're all quitters.

So where did you pick up Amy?

Kepi: At a bar.

Roach: In Juvey.

Amy: Yeah, I was in Juvenile for the past two years.

Kepi: She's actually been our drummer for two years, but she was in jail, so we just got her out. [Mimicking Canadian accent] Ooot.

Amy: Yeah, they just got me ooot.

Is that what Canadians are supposed to talk like?

Kepi: Yeah, we're slurring you. South Park teaches us to be racist pigs.

B-Face: Chixdiggitt taught us that.

Roach: They talk like that all the time and we love them.

Amy: So do the Smugglers. It's not true!

Kepi: I know. We just believe what we read in the media. Anyway, we met Amy through the Donnas. We're friends with them, and she's friends with them, and we're all friends.

Roach: We're all family.

What other bands we're you guys in before the Ghoulies?

Roach: Me, none; just the Ghoulies.

Amy: I was in a Kiss cover band with two of the Donnas for a week.

Kepi: What was it called?

Amy: We didn't have a name. We just played four Kiss songs in my living room.

Roach: Kepi was in a bunch of bands.

Kepi: No, only the Berry Pickers. I've been a Ghoulie forever.

Do you prefer playing all-ages shows over bar shows?

Kepi: Alter last night.

Roach: Yeah.

What happened last night?

Kepi: There were four fights, it was rumblefistic.

Roach: Kids are fun. I like it when kids get to come out.

What do you think are the pros and cons of both?

Kepi: Well the con of a bar show is kids can't come out.

B-Face: Pros of the all-ages [shows] is that kids generally have more energy. They're not as jaded.

Kepi: Kids rock. Older people might stay away 'cause they can't have a beer, but we encourage old people to drink in their cars before the show. It's cheaper and more fun. There's no one to put a limit on you. So drink on up and come in. I guess. Drink like crazy — responsibly please.

Kepi and Roach, you two are married. Does that put any strain on being in a band?

Roach: No.

Kepi: It's all good. We've been in the band the longest so it must be working out — unless we drive all the other members away. B-Face is hard of hearing so he doesn't hear all the fights.

B-Face: Huh?

I hear that the Groovie Ghoulies really like cats. What kind of cats do you have?

Kepi: Yay cats!

Roach: We only have one. Kepi and I have one named Kapu, but he lives with Grandma.

Kepi: B-Face has two cats. One's named Jitters and the other is Elsa.

B-Face can't answer for himself?

Kepi: No, I'm his boss. Amy had a cat named Casper.

Amy: My cat died.

Kepi: The truth is, I made up the name Jitters. He [B-Face] doesn't really have that cat. [To B-Face] You can answer for yourself.

B-Face: Yeah, I only have one cat named Elsa.

Roach: Peeer.

B-Face: Huh? Oh yeah, my cat's a peeer. Peers. One time I had a friend over who put his jacket down and she... right on the inside of his leather jacket. That shit stinks.

Is Halloween your favourite holiday?

Roach: Yeah, but this year we didn't play a show.

Kepi: We were waiting for Amy to join us.

Amy: I was on tour with the Donnas in Europe. It was really boring and it sucked. We were just driving around. It [Halloween] is a new thing in Europe so they don't really celebrate it. They're trying to get people into it.

Kepi: You guys should have dressed up like each other.

Amy: Actually, Donna F dressed up as me and we went trick or treating to Donna A's hotel room. That was as far as it went.

Lastly, what's your advice for the kids?

Amy: Rock 'n roll.

Roach: Yeah — do it.

Kepi: Rock.

Do what you want and try to be happy or I'll kill you.

Roach: Just be happy. •

Under Review



ALBUMS • ZINES • RECORDED MEDIA

JEREMY BOYLE

Songs from the Guitar Solos (Southern)

First off, I don't know what this CD is supposed to be all about, but it was definitely nothing like what I expected it to be. If there is some sort of concept that this album is built on (and I am guessing there might be since all of the tracks are named after 'classic' rock bands, such as "Van Halen," "Sabbath," and "Zeppelin"), then I am mystified. **Jeremy Boyle**, a member of the post-rock band **Arc of Arc**, has put together 40-odd minutes worth of melody-less and beat-free soundscapes. Since I am not exactly a connoisseur of this style of music, I didn't know how to listen to it or what to make of it. First I tried listening to it through headphones while walking to class; it didn't do much for me. Each track sounded like a whole lot of nothing. It wasn't unbearable to listen to, just kind of boring. I tried playing it in my car while I drove; it had the same effect... yawn. Finally, I sat it play while I sat at home and did my

homework. This was what made me really dig the record, and let me understand what entertainment value such 'plain' soundscape music could have. The swirling, floating, and airy sounds that Boyle presents to the listener are projected perfectly through the sharp stereo sound inside your living room or bedroom. Subtly different tones, volumes, and pitches are pushed gently out of opposite speakers and are then neatly rearranged in the tightly-packed confines of your ear. *Songs From the Guitar Solos* is the perfect accompaniment to a quiet study session, and sounds a lot better than those buzzing fluorescent lights on the ceiling above your reading space. Contrary to the title, it is definitely not something you can sit down and rock out to, fingers in a hormonal salute.

Chris C.

CLASS

A Quiet Life (Double Agent)

Aside from the fact that I am freaking out because I have

been informed that my novel might be getting published, I am pretty much ready and prepared to focus on this review. Okay, here goes.

Class are part of that wave of sound that generally falls into the category of Ethereal Pop. You know, that minimalist genre of synthesizers and other-worldly vocals. This is not a bad thing. Oh, no, this is definitely not a bad thing. I find that this type of music helps when one needs to write overly poetic novels (that might be published).

Despite five of the six songs being mixes and remixes of "Strobe Light," the *A Quiet Life* EP shows that **Class** is capable of remarkable diversity within its minimalism. The quietness and simplicity of their music makes each sound seem overly important; a sort of musical William Carlos Williams effect.

In fact, all these words seem to be overly complex and convoluted in comparison. I look forward to the world **Class** creates — simple, beautiful, poetic.

Anthony Monday

DAHLIA SEED

Excuse All the Blood (Spirit of Orr)

You know those annoying people who constantly tell "back in the day" stories? Well, I'm one of them. This, I think, what makes me like this CD so darn much. I bought my first **Dahlia Seed** 7" about five or six years ago. I loved it despite the fact that the songs were so catchy that my roommates would wander around singing them to the point of driving me insane. So, when I listened to this CD I was taken aback, "cause most of the songs were recorded back in the day. Tracy's vocals are strong; they remind me of the first time I drove the 12 hours to New Jersey from Toronto to hear them live. **Dahlia Seed** are catchy and awesome and they have a song called "Missing Sections" (**Voivod** rules) — any American band that gives props to Canadian metal is a ace. I know what you're thinking: "Grandma tells us about the music." Well, kiddo, it's hardcore. Hardcore like it was back in the day.

tesla van helen

FLIGHT 180

Lineup (BEC)

Take an eight-piece Christian ska-punk band from SoCal and have them play an album full of swingier tunes, and you get an album which is much better than

I thought it would be. The first half of the album is dancey and upbeat, with covers of **Brian Setzer** and **Louis Prima**, among others. But the second half is a boring, grooving affair with the capper being two honest-to-goodness spiritual swing songs, the last being the infamous **Arlen and Koehler** show tune "Get Happy." Excuse my unhappiness, but I thought swing was dead. Well, if schlocky Christian music still manages to survive many horrible bands, then this swing thing has the potential to live forever, doesn't it?

MAC

THE HEADCOATES

The Sisters of Suede (Damaged Goods)

These garage girls know how to rock. The Sisters have put together a suave compilation of some of their singles. Backed by Billy Childish's **Headcoates**, the **Headcoates** have their hands free to sing and shout. When you first listen to this record, you will no doubt feel the urge to clap yer hands and get up and dance. As you listen to it more and start to know the words, it will become impossible to resist singing along. This album contains classic **Headcoates** hits such as "Dovey Crockett," "Gaine Pour Moi," "Headcoat Girl," "My Boyfriend's Learning Karate," and many, many more.

My personal fave is their crazy cover of **The Sonics** "Strichnine." If you dig the garage scene but are still not **Headcoates**-thru, or just don't own very many of their 7" platies, head down to your record store and pick up a copy. You won't be disappointed, because this release has 16 hits and not a single miss.

Mike Davis

ISOTOPE 217

tonian automatic (Thrill Jockey)

Jazz meets traffic in a congested tunnel. On first. With a screaming baby. But modernist, and there are blue vertical stripes on everything. A must listen for the future of jazz meeting MIDI and stark to twisted and layered, confused minimalism and bleeding funk. It begins with "L.H." "LUH" begins with **Steve Reich**'s looping rhythms which are held together by sheer musicianship alone. Slowly, but with chaotic necessity, the loop deconstructs, and the end is **Miles Davis**. On the **Corner** and **Charlie Hunter** acid jazz all rolled into one big "—" you can stick in your hi-fi and smother. This makes me want to listen to **Tortoise's Millions** *Now Living Will Never Die*. Why? Because this is just as good.

Robies

JAMES KOCHALKA

SUPERSTAR

Carrot Boy The Beautiful: A Rock Opera (Sudden Shame)

I drive everyone up the wall with this music. **James Kochalka**, comic book artist extraordinaire, has released another whimsical foray into pop music, this time in the form of a rock opera with karaoke tracks locked on the end. The story goes a little something like this: an outcast scientist decides that, to get back at all the stupid people who don't like him, he will create a race of mutant carrot men to destroy the world. Unfortunately, things do not go as planned for the scientist. The fruit (or vegetable, as it were) of his labours is a very cute, extremely friendly little guy named **Carrot Boy**. This little sweetie is not at all interested in destroying the world, as he'd much rather play with a kitty who wanders into the garden. There is a scuffle as the scientist tries to hurt Kitty (he's pretty mad about being dissed by **Carrot Boy**), but love triumphs, and Kitty and **Carrot Boy** live happily ever after. There you have it — a very convincing and moving rock opera, filled with many diverse and well-voiced characters. Wow. You even get a mini-comic to go with the story! This man is a genius. **Carrot Boy**... is much less offensive than **Kochalka's**

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previous CD efforts (*The True Story of...* featured a song called "Magic Finger" [It's My Dink! that was pretty kickin'], but just as full of quality tunes. You need all of JK's music, for the sake of your sanity, and the insanity of those you love to bug. Rock!

Julie Colero

THE JON SPENCER BLUES EXPLOSION Xtra-Acme USA (Matador)

It is rare that an album (which is essentially an afterthought [read: contractual obligation album]) is better than the album from which it derives its material. *Xtra-Acme USA* is a remix and outtakes album utilising material from or intended for last year's *Acme* album. Featuring such studio whizzes as **Moby, Steve Albini, Calvin Johnson, Monie Mark and Jack Dangers** at the controls, this album is easily one of the most adventurous releases bearing the Matador label. All those remixes overshadow an outtake tune called "Lap Dance," featuring the guitar and vocal work of blues legend **Andre Williams**. Amalgamations of Jon Spencer's blues-inspired mayhem and world beat, dance and rap make this a must-have for a fan of JSB or any of the above-mentioned contributors.

MAC

KRUST Coded Language (Talking Loud)

When I was living in Japan last year, my friend went to see **Krust** at a club event in Osaka (Boyside Jenny's, for anyone who knows), and from that day on he continually reminded me that I had missed one of the fiercest drum 'n' bass nights that year. He told me that he stayed on the dancefloor for as long as humanly possible. The next thing he knew, it was dawn. I'm still kicking myself for missing that one.

With *Coded Language*, I

was expecting a relentlessly fierce album, not only because of **Krust's** set in Osaka that night, but also from the intense ramblings he has recently released. Surprisingly, that's not exactly the case. While he's not reverting completely to washed-out, dreamy beats, there's a great range of intensity within the album. The album eases in with nothing particularly groundbreaking, but once **Morgan's** vocals kick in, the intensity begins to grow. The tempo changes with downbeat tunes like "Interlude," but whatever the style, there is a dark undercurrent running throughout.

The climax of the album is undeniably the title track, which features **Saul Williams**. **Williams'** dense lyrics build the tension of the track to unbelievable heights. His words are not easily unraveled on first listen, but they're definitely worth paying attention to. **Krust** complements the lyrical force with his growling bass lines and simple, recurring melodies. At the end of the track, there is pretty much nowhere to go but down, and so the song fades into "One Moment," a solemn piece performed by a string section with no drums at all.

The rest of the album is solid, but it's difficult to notice in light of the charged title track. On other songs, however, **Morgan's** vocals focus emotion effectively. *Coded Language* proves that **Roni Size** is not the only creative force within **Reprazent**, and with this release and the impressive *Breakbeat Era*, one can only guess what will happen when **Reprazent** releases its new LP this year.

Samuel Kim

THE KIDS OF WIDNEY High Let's Get Busy (Ipecac)

It's a big ol' retarded world we live in; the endless pursuit of happiness has most of us running like hamsters in a miniatur-

Ferris wheel. Shit gets us down and most of us pout, cry, grow mulets, get drunk on Bianca wine, or pick fights (except for the virgins; they usually listen to some **Jackon Browne** and consult the teachings of their holy homeboy the Dalai Lama to find the path toward eternal bliss). Well, these nine different-ly-crackin' crackers from Widney High in sunny California know what being happy is all about. Their happiness is as ubiquitous as sunshine in LA and their enthusiasm is fuckin' contagious.

The Kids' nifty lyrics cut the **Jackon Browne** background up like Yan cuts vegetables for his wok. They remind me of my boy Juice, a Downside kid who loves eatin' chips, listenin' to **AC/DC**, watchin' razzlin', and bein' a joker. Juice had some health problems recently, and when I went to see him at the hospital, I realised that, even when his body's in a worse state of disrepair than a 1976 Gremlin, he can still manage to light up an entire room by being a card. He's got the power and so do **The Kids of Widney High**. So while all y'all complain about work, the Man, snow, pickin' up the kids from hockey, whatever ails ya, Daniel and the rest of his Widney High crew'll be shouting: "Do you want some chick an' my boy Juice and I will be smilin' like Manibobans on a Ski-Doo, shouting, 'Yes, Daniel. Yes, we do.'"

gibby peach

LAKUNA Caste of Crime (4AD)

After listening to this album, I recommended it to my friend, but was at a loss for words to describe it. Church bells, pitch-shifted vocals, and dirty guitar samples are littered throughout. The live drums of David Narzozo work nicely alongside sampled drum loops, and Frank Gardner's bass lines propel the rhythm forward effortlessly. The mood of the album is somewhat sinister on tracks like "The Veil,"

but others, like "St. Paul's Piano," with its sparse keyboard melodies and minimal rhythm section, achieve an almost sublime calm. **Lakuna's** choice of ethnic sound samples coupled with slow, melancholic beats gives a somber, world-beat flavour to this release. It's not, however, so slow that you'll drown in introspection and forget the funk. Listening to *Caste of Crime*, it's easy to drift away and return only when the disc ends.

Samuel Kim

LOUD taikolectric (Independent)

For those of you who have missed **Loud's** tight, compelling gigs around town the past couple of years, now is your chance for redemption. No, this isn't some straight-edge hardcore band; **Loud** is a threesome composed of Eileen Kage and Leslie Komori on taiko percussion (they also play with **Savangi Taiko**, Vancouver's all-female taiko group), and Elaine Stef on electric guitar (who has been seen playing with Toronto's **Lillian Allen** and Montreal's **Rhythm Activism**). An unlikely combo, but one that works and works hard.

Most tracks are instrumental, with the occasional whoop thrown in as punctuation. The guitar is reflective, at times almost wistful, but the complex percussion lends an urgency that drives each track to a precise ending. From somber professional tones to the exuberant chaos of "The Last Potato Polka" (with accordion), it's a treat to hear traditional Japanese percussion updated with such unique style. Despite the potential excess of the instruments and the title of the band, there's a sparseness to the sound, reminiscent of early **Calexico**. —John Convertino was a dynamic woman taiko drummer, that is.

I still prefer **Loud** live; but, though *taikolectric* is more polished and less intense than the real thing, this debut CD is the best local effort I've heard in a long time.

Anna Friz

NEBULA To the Center (Sub Pop)

On **Nebula's** first full-length CD, it seems the guys had one too many bang tunes while writing the songs to come up with any original ideas. *To the Center* starts off all right with the title track, and continues along with a couple of fuzzy mid-tempo rockers, but most of the CD just falls flat. While the group tries to recreate the sound of scuzz rock groups in their heyday (**Blue Cheer**, **Iggy and the Stooges**) and even steals licks from long-gone Seattle grunge groups, they forget to create memorable songs. As far as the stoner rock genre goes, the best bands — **Fu Manchu**, **Kyuss**, **Queens of the Stone Age** — all offer up better tunes that will make any pot party a smoking success.

Kevin Keating

NO. 2 No Memory (Chainsaw)

The demise of **Heatmiser** gave rise to the stardom of one **Elliott Smith**. Where did all these other guys get to, then? Voilà, the return of Neil Guss, the "other one" from those **Heatmiser** records, the one who sang when **Smith** took a back seat. **No Memory** sounds very much like a few of the more recent **Elliott Smith** records, with a great pop sensibility and very catchy hooks. There are some hot guest appearances here which refuse to let Guss move on entirely: **Sant** Comes (now of **Quasi**, ex- of **Heatmiser**) and **Elliott Smith** both play small parts in the making of this music. Please do not, however, dismiss this record as an imitation of better things. **No. 2's** songs are strongly crafted and have a great sound. If you're looking for a good sing-along band, **No. 2** is definitely the one you want.

Julie Colero

RONNIE SPECTOR She Talks to Rainbows (Kill Rock Stars)

A note to all you whiny suckers of ass who, since the

release of this album, have proclaimed one or more of the following: a) What the hell is she doing on KR2? b) She needs Phil back to guide her career if she wants to be as popular as she used to be; c) Five songs! What kind of album only has five songs? d) Listen to that voice. She's lost it. **Ronnie's** over the hill, etc., ad nauseum. This is a painful reminder to every last one of you: She is and will always be **Ronnie Spector**. She is incapable of attaching her name to low-quality material. I mean, come on... the song "Be My Baby." What have any of you ever done? What? Yeah... that's what I thought. So let's just keep a few things in mind: she plays rock 'n' roll with **Joey Ramone**. She has sunglasses with rainbows on them. She is a legend. All of you, on the other hand, are nothing but a pack of mangy dogs.

gibby peach

TV KILLERS Have a Blitz on You (Estrus)

As these Frenchies showed us earlier this year when they played with **The Come Ons**, rock 'n' roll can break any language barrier. Despite the fact that I couldn't tell what they were saying due to a punk rock-induced hearing problem, the singer's stage moves told me all I needed to know. The record successfully brings the **TV Killers** into the cleanliness and sterility of your living room, where they will prove that they are capable of spitting out stompin' rock 'n' roll in either official language. However, this ain't the kind of record you just sit around bop-pin your head to, because their breed of get-up-and-go rock music will kick your ass ten times before you hit the ground. So strap yourself down, say "sock it to me," and repeat after me: p-u-n-k-r-o-c-k. Only after these precautions will you be ready for the **TV Killer's** rude and crude band of rock 'n' roll.

Mike Davis

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icu • buckethead • paul jones • kofy brown • takako
minekawa • phat global • crooked fingers • kids of
widney high • negativland • goth: music of the shadows •
deee-lite • mudhoney

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PLANET SMASHERS KINPHIPS UNDERCOVERS

Friday, November 19
Starfish Room

The Stomp Records showcase, featuring Montreal's ska sensations the **Planet Smashers**, bulldozed the masses of rude boys and girls at the Starfish Room on November 19th. I had originally planned to go to the Nick Drake tribute at the Vancouver East Cultural Centre, but tickets for the Planet Smashers gig presented themselves at the last minute. And how fortuitous it was to be present at the Starfish Room that night! Dancing, merriment and noise-making climaxed in an earth-shattering encore by the 'Smashers', which saw half the audience climb up onto the stage to dance and sing along with the band. There is just something about the ska community in this city that makes these types of shows something special. Certain gigs you remember for a long time afterwards for one reason or another. Everything seemed to go perfectly on this night, and the Montreal quintet proved themselves, once and for all, to be perhaps one of the greatest and tightest performing ska bands this country has ever produced (alongside late greats **King Apparatus** and **Pressure Cooker**).

I arrived a little too fashionably late and missed the **Undercovers**' set, but that's life. **The Kingpins** (also from Montreal) were solid and managed to fill the dancefloor up with their entertaining but slightly flat versions of two-tone tunes. I was, however, particularly impressed at how they managed to up the energy level when they played their "hit," "The Ten Commandments of Ska," about three-quarters through their set.

In all, the Stomp Records showcase was an incredible night of music, and the Starfish seemed to be the perfect locale on this night. As great as the Commodore is, I doubt this intimate sense of community would have translated nearly as well to the spring-loaded floor.

Mike Chilton

STEREOLAB MICROPHONES

Sunday, November 28
Commodore Ballroom

The **Stereolab** show was indeed a living spectacle in terms of music, people and

resulting atmosphere. This famed funk-ass band managed to coagulate an interesting mix of musical connoisseurs and swooning dressed-down stock-broker types. (Notice how I avoided beginning yet another

la-la-di. The technicolour arsenal of the Commodore was in full swing and the two went together like grape-vine tomatoes and bocconcini cheese on a summer evening: splendid.

The great thing about

stereolab @ the commodore.
photo by ann gonzalves



review with a "the new Commodore is sooooo awesome" type of intro [though it is].

The first band, **The Kingpins**, managed to partly calm down the otherwise excited crowd with their uterine ballads. The sedated-yet-angelic voice of the singer mixed strangely with the out-of-tune guitar and out-of-rhythm drums to emanate minimalist chants of lethargy that made me want to crawl into some corner and suck my thumb as I rocked back and forth, possessed by dementia. Good looking band, though.

And then the gentle sonic storm that is **Stereolab** snapped me out of my dialogue with my inner child. As always, **Stereolab** was delivering. Rapid-rattling beats, reminiscent of **Pink Floyd** and a certain infamous Eastern-European '70s funk movement, were toned down with oceanic reverberations and ethereal whispers of la-la-la and

Stereolab is their ability to really get a crowd going, and at the same time maintain a lounge atmosphere for the seated few. Bodies were swaying to the rhythmic sound of drowning or letting themselves be enveloped in between the layers of the interacting vocals, but the cookie chiming and chirping of the old-style organ always snapped me back into the groove. What's certain is that all is good with **Stereolab**. Progressively, as they cranked up the beats, I was losing control over my composure and before you know it I was doing my classic impression of an excited amoeba, swooshing through the agar plate that was the packed floor of the Commodore.

Although caught up in the trance of BEING in the LAB, I had to leave in the middle of the first encore 'cause of some damned essay that would not compromise. The word is that the finish was truly explosive.

Next time I'll wear my laboratory goggles.
Ciprian Gligor

MODERN BAROQUE OPERA COMPANY

The Garden of Love: Venus and Adonis by Alessandro Scarlatti; *The Amazeant* by Dominico Scarlatti
Saturday, December 4
Vancouver East Cultural Centre

Modern Baroque Opera has been active in Vancouver since 1996, updating spins on oper-

supply of castrati was to cast top tenor David Lee as Venus and Soprano Jennie Such as Adonis. With both singers performing in similar ranges, this solution did not seem to make sense because Lee would be exceeding his range in either role. The gender-switch casting decision may have had a sociological or political significance, but the outcome was silly. Lee came off as a moping wet noodle in a toga. His was outdone by the genuinely excellent singing and acting of Such, though no direct comparison could fairly be applied; the



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Saturday 12th 10:30pm
ANOTHER JOE
OCEAN 3

Monday 14th 9:30pm
THE CRO-MAGS
ALL OUT WAR
SHUTDOWN
THE EXCESSIVES

Wednesday 16th 9:30pm
NEUWAVE-AOKE!

Thursday 17th 9:30pm
RICHARD BUCKNER

Friday 18th 10:30PM
FEARLESS REC ARTISTS
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Friday 25th 10:30pm
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miniature opera format known then as serenata. It would have been more interesting to hear one of his full-length, more serious efforts.

Instead, his lovely trifle was couched by his son's excruciatingly stupid *The Amazeement* from 1715. This shorter work, an intermezzo intended to be heard between acts of a larger

In spite of *The Amazeement's* problems and Lee's bizarre mis-treatment, it was an interesting engaging to hear these operas together. The Modern Baroque Opera Company is worth investigating as they take chances with a moderate budget and a lot of heart.

John Kallior

cal ability. Next was **DJ Wax**, Vancouver and Canadian 1999 DMC champion who amazed us as per usual with his nimble dig-its busting flares and crabs like some genetically enhanced whiz kid. So it's like 11:30 by now... where is **Grandmaster Flash?**

The Grandmaster's performance consisted of the leg-

though I'd died and gone to the great wall of sound in the sky.

From Seattle, **The Gimmicks** started the night off with a hard rockin' set of fast no-fills, lotsa attitude garage punk.

Next up was Portland's answer to the **MC5**, but these guys go way beyond the infamous Detroit blues band of the early '70s. Crunching guitars, memorable hooks, and a drummer with chops galore. This is a band that will go a long way in the new year.

Finally **Zen Guerrilla** was back in town after having boarder patrol hassles that stopped the band from making it up here during their last tour. From the moment they kicked into the instrumental "Saucership to Ragtime" from *Positronic Raygun* the Guerrillas reconstructed the blues with sonic abandon. Singer Marcus Druant is the ring leader of a wickedly tight band. The band roared on finishing an energetic set with **The**

Who's "The Seeker," closing an exciting night of maximum R'n'B.

Kevin Keating

THE SECRET THREE
Wednesday, December 15
Sugar Refinery
Who would've ever thought that "Have Yourself a Merry Little Christmas" could sound so good? **The Secret Three** plus Nic Bragg (Citroën), Blaise Pascal, writer, artist... raised from the elementary school kid's Christmas music that was scattered on the floor like snowflakes. I gathered up the music and put it to my ear, rubbed it against my nose, and then held it to the light. I don't think I could've found the notes and rhythms they played. Shows like this only happen once a year, and I'm sure you missed it. You're as dumb as a bag of rocks... or perhaps a stocking full of coal.

Christa Min

CIRCA '77
THE COME ONS
THE ANTENNAS
THE BATTLES
Friday, January 7
Anza Club
Here we have a good idea gone terribly... right? Instead,

the Circa '77 show was one of the best shows of recent months, and deserves extra props for comprising all local talent. The Anza Club was packed to overflowing on this Friday night, with a very diverse crowd. Some were in attendance to see what **The Battles** could do to **Lou Reed's** *Blue Mask* album, some for **The Antennas'** tribute to **Television's** *Marquee Moon*, some for **The Come Ons'** version of the **Closh's** self-titled album, and, it seemed, still more were there just for the pure scenerist rush of it all.

The Battles started off the evening with something that sounded an awful lot like a Lou Reed song, but quickly deteriorated into a strange batch of noise. Apparently, this band hadn't quite had the time necessary to dissect and recreate the *Blue Mask* sound. Oh well, it remained an entertaining, if somewhat short and incomplete, set.

Next up were the Antennas, the band who spearheaded this whole event. Last year, at about this time, there was an attempt made (quite successful, apparently, but I missed it) by some of the Antennas to learn and perform a **Luna** album, and it seems they liked the cover-band routine so much that they went at it again! I saw a big lot of *Marquee Moon* and was impressed with the choice — this is what got me out to the show. The Antennas did a bang-up job of recreating the feel of this late '70s album, with their singer even pulling off a reasonable simulation of Tom Verlaine's marvelous vocals. It seemed as though drummer (and former DISCORDER editor) Paul J. Brooks was the show-stopper, with his rock antics impressing the crowds and inciting chants of "shirts off!" throughout the set. The Antennas stuck close to the original material, omitting one but succeeding in making the music sound as good as it is supposed to.

The Come Ons took things one step further; they attempted not only to play the **Closh**, but to impersonate them as well. The first few songs were peppered with very British comments and lots of "Oi!" type shouts. A very punk rock time was had by all. The crowd even embraced the spirit of '77, and were soon throwing beer and trash-talking the band like the best hecklers of days past.

This night brought together a very diverse crowd, as well as a diverse set of musicians. If you missed out on Circa '77, you probably won't get another chance to hear the great music that I heard that night.

Julie C.



february listings

TUESDAY, FEB. 1

20 MILES
BOB LOG 111

WEDNESDAY, FEB. 2

TENDONITIS
VOLATILE
ZUCKUSS
CROWN OF HORNS

FRIDAY, FEB. 11

MICHEAL
BLAKE'S SLOW POKE

SUNDAY, FEB. 13

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grandmaster flash @ the commodore. photo by miriam torchinsky



opera, featured a libretto by someone named Gigh which was less sophisticated than an episode of *Three's Company*. The plot involved a male music teacher infatuated with his female student, herself considering running off to the big city with a star castrato to start her career before her training had been completed.

Again, Lee was castrato-cast. Dressed like a hybrid of a '70s David Bowie and a birthday cake (the costuming was fun) his range was abused and neglected in favour of a soprano part. Phoebe MacRae was fine as the student and Paull Verhaeyen's performance as a sexually frustrated, miming music instructor was the show's best acting. Other than the weird range experiment forced once again on Lee, the singing was not a problem. The members of the Pacific Baroque Orchestra did a great job and are not to blame for the utterly empty musical space created by the younger Scarlatti. The Amazeement was not written as high opera, but its entertainment value has disintegrated over time. The music was almost nonexistent and the racy jokes were simply unpleasant.

GRANDMASTER FLASH CONTENTS UNDER PRESSURE DJ WAX CHECKMATE CONCISE

Monday, December 6
Commodore Ballroom

The crowd is always responsible for whether a show is a success or not... no one's going to have fun at a jam that's full of herbs. The first hip-hop act of the newly renovated Commodore Ballroom was well received. Heads lined up for mad long to get in to the much anticipated event — though it would be a while before the featured acts performed — but all were entertained by others and themselves. I have decided that the Commodore is the best place for a hip-hop show: ample room for dancing as well as good seating. My favorite part of the night was what happened before the show started. Dope old school, rare groove, and underground filled the venue, making heads nod and b-boys break. What's doper than b-boys breaking to **Ozomoti** and **James Brown?** I was impressed.

The opening acts were **Checkmate** and **Concise** who delivered Van City-flavored lyrical

endary hip-hop DJ playing a set, schooling us on how he was a hip-hop pioneer, playing more music and schooling us some more. Hmm... this wasn't what I thought it would be. Where was "White Lines"? I was all psyched to hear my old school **Furious Five** classics like "Superappin'" and "The Message"; instead, I got "Vibrant Thing" and "Jump Around." Not that it was bad or anything, but it wasn't anything special. I had fun, the crowd had a dope vibe, but if I wanted to hear this stuff I'd go to Grande or something. Highlights of the performance were **Contents Under Pressure** performing on stage with Flash and the various local emcees freestyling. Mad love to the lone B-girl and Naldi Cascode for blessing us with their gifts. Another nice show brought to us by G-man and Rizk.

Jan-9

ZEN GUERRILLA FIREBALLS OF FREEDOM THE GIMMICKS Thursday, December 9 Brickyard

WOW! Long live the guitar. This show had so many amazing riffs and all-out punk rock wailing I



sundays

open jazz jam session
hosted by the
noel benett trio

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mondays

open mic night hosted by
dino dinicola

no cover

tuesdays

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wednesdays

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featuring various funk
groups

no cover

thursdays

"jazz with an edge"
featuring various jazz
fusion groups

no cover

upcoming events

friday january 28: 8-11pm
the chris tarry trio

11:30-2:30am

bunco & the
single malt
quartet

saturday january 29:
prelude to black
history month with
"doundounba" african
music & dance show

friday, february 4
the bruno hubert trio

saturday, february 6
the springer
ducommun band

wednesday, february 9
red velvet swing

friday, february 11
alita dupuy quartet

saturday, february 12
8:30-11:30pm
the bob murphy trio

12-2:30am
bunco & the single
malt quartet

friday, february 18
locos buncos

saturday, february 19
tammy weis quartet

friday, february 26
african music &
dance show

saturday, february 26
the libeatos

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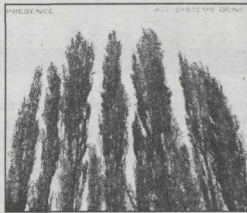
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March Issue

Deadlines:

Book:

Feb. 16

Art:

Feb. 23

Streets:

Feb. 26

dial maren @
822-3017 x 3

submit to DISORDER, not to patriarchy!



**WATCH OUT! DISORDER's March
Issue will be our 5th annual Womyn's
Issue!** If you want to contribute articles,
artwork, or ideas, contact Barbara at
822.3017 ex. 3 or
citrdisorder@mail.ams.ube.ca
before February 9th!

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Supreme
Clientele

THE LONG AWAITED
NEW ALBUM FROM
GHOSTFACE KILLAH
ARRIVES

FEBRUARY 8



PARALLEL
ADVISORY
EXPLICIT CONTENT

Sony Music Canada

the
(sugar refinery)
calendar of
Consequence
Jan 28 2000
Kenaldercroft
ed release
J29 the buttless
chaps-acid
country
J30 hg commun-
ication-every
sunday live
d.b. downtempo
J31 dave sikula
trio jazz
F01 millenium
project-jazz
every tuesday
F02 End of honest
Jack-safety
company
F04 Under the
table-concept
Mixing w/Howard
Roark & tate
every 2nd Friday
F05 Mortal Engine
Jazz
F09 SMAQU 2
F0 Masai Anzai
almost transparent
blue + tony schert
+ his orchestra
NYC 9pm.
F11 Capozzi Park
+ birthday machine
F12 Radiogram
F15,16+17
- beautiful music-
- keeping S of
- drifting
- starring...
- the bans the
- secret three
- eye of newt piano
- sitki, industry
- + agr. culture
- loscils stereo8
1115 granville
5pm-11am
683-2004

pretension.
BELT OUT THE BLUES 2:00-3:30PM Music for families and little people.

HIPS TITS LIPS POWER 3:30-5:00PM Featuring That Feminist Collective from CTR.
10:00 VOICES 5:00-5:30PM Poetry, spoken word, etc.

RADIO ACTIVE 5:30-6:00PM Activism, issues and fucking up the corporate powers that be.

FLEX YOUR HEAD 6:00-8:00PM Hardcore and punk rock since 1989.

RADIO ELLINIKATHIKO 8:00-9:00PM Greek radio.
LA BOMBA 9:00-10:00PM Spanish language music and talk.

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, etc.

VENUS FLITRAP'S LOVE DEN alt. 10:00PM-12:00AM Back in the saddle again. loveden@hotmail.com

AURAL TENTACLES 12:00-3:00AM Ambient, ethnic, funk, pop, dance, punk, electronic, and unusual rock.

WEST COAST POPPIN' 3:00-6:00AM 100% west coast rap. Huge giveaways, with your host like no other Shawn Powers.

WEDNESDAYS THE A-FREAKS 6:00-7:00AM

THE SUBURBAN JUNGLE 7:00-9:00AM A perfect blend of the sublime and absurd, with your refined and exotic hosts Jack Velvet and Carmen Ghia.

FOOL'S PARADISE 9:00-10:00AM Japanese music and talk.

SPIKE'S MUSICAL PINS AND NEEDLES 10:00AM-12:00PM Spike spins Canadian tunes accompanied by spotlights on local artists.

STAND AND BE CUNTED 12:00-1:00PM DJ Hancunt urges women to get down with their cunts while listening to women in jazz, funk, rap, soul, world beat, disco and beyond.

THE SHAKE 1:00-2:00PM DJ IN A COMA 2:00-3:00PM

MOTORDADDY 3:00-5:00PM Eat, sleep, ride, listen to Motordaddy, repeat."

RACHEL'S SONG 5:00-7:30PM Info on health and the environment, consumption and sustainability in the urban context, plus the latest techno, trance, acid and progressive house. Hosted by M-Path.

AND SOMETIMES WHY alt. 7:30-9:00PM sleater-kinney, low, sushi - these are a few of our love-oh-worth things.

BY THE WAY alt. 7:30-9:00PM Let's give alternative media a chance-VIVA VINYL! 7's new and old, local cases and demos.

FOUR CASES 9:00-10:00PM The roasty-world-beat-bluegrass-polk-alt-country-cajun-conjuncto show that dares call

itself folk. And singer-songwriters too.
STRAIGHT OUTTA JALLUNDHAR 10:30PM-12:00AM Let DJs Jindwa and Bindwa immerse you in radioactive Bhungal "Chakki de phutay."
HANS KLOSS' MISERY HOUR 12:00-3:00AM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.
FIRST FLOOR SOUND SYSTEM 3:00-6:30AM

THURSDAYS AGAINST ALL ODDS 6:30-8:30AM
REEL MUSIC 8:30-10:00AM Soundtracks and classical.
THE ETHER TABLE 10:00-11:30AM

CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Gander, Baffin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby! (flourcunt)

THE ONOMATOPOEIA SHOW 2:00-3:00PM Comix comix comix oh yeah and some music with Robin.

RHYMES AND REASONS 3:00-5:00PM

CULTURE CAVITY SEARCH 5:00-5:30PM
REELS TO REEL 5:30-6:00PM Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bands from 10-11.

HIGHBRED VOICES alt. 11:00PM-1:00AM

MOODS, GROOVES AND EXPLORATIONS alt. 11:00PM-1:00AM

PLUTONIUM NIGHTS 1:00-6:00AM Late night vinyl, occasional skips. Special guests. Cheers.

FRIDAYS SHADOW AT DAWN 6:00-8:00AM With DJ Goulash.

CAUGHT IN THE RED 8:00-10:00AM Trawling the trash heap of over 50 years worth of real rock 'n' roll debris.

SKAT'S SCENE-IC DRIVE! 10:00-12:00PM Email your requests to Djska, T@hotmail.com

THESE ARE THE BREAKS 12:00-2:00PM DJ Splice and A.V. Shock bring you a flipped up, freaked out, full-on, funkified, sample heavy beat-lain trip, focusing on anything with breakbeats. Versatile at any style.

PICKIN' THE SUN DOWN 2:00-3:30PM Banjos, mandos, fiddles & dobros—the kind of acoustic extravaganza worth

getting excited about!
 the best in bluegrass and downhome grooves
NARDWAAR THE HUMAN SERVETTE PRESENTS... 3:30-4:00PM Have a good lunch! Back on the air once again!
BLACK NOIZ 4:00-5:00PM Eutasy, poetry, social commentary and conscious music from a Black radical perspective. If you can't take the heat listen to Z95.
NOOZE & ARTS 5:00-6:00PM

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa & African music from around the world.

HOMEBASE 9:00PM-12:00AM Hosted by DJ Noah: techno, but also some trance, acid, tribal, etc. Guest DJs, interviews, retrospectives, giveaways, and more.
SHITMIX alt. 12:00-3:00AM

SATURDAYS THE MORNING AFTER SHOW 3:00-8:00AM
THE SATURDAY EDGE 8:00AM-12:00PM Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways. 9AM: African/World roots. 9AM-12PM: Celtic music and performances.

SAREGAMA 12:00-1:00PM
POWERCHORD 1:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM From backwoods delta low-down slide to urban harp honks, blues tunesters and crooners in the blue degree. Blues and blues roots with your hosts Anna, Jim and Paul.

RADIO FREE AMERICA 6:00-8:00PM Extraordinary political research guaranteed to make you think. Originally from KPJC (Los Angeles, CA).

SOUL TREE alt. 10:00-1:00AM From doo-wop to hip hop, from the electric to the eclectic, host Michael Ingram goes beyond the call of gospel and takes soul music to the nth degree.

PIPEDREAMS alt. 10:00-1:00AM

TABLETURNZ alt. 1:00-4:30AM

EARWAX alt. 1:00-4:30AM "noiz terror mindfuck hardcore like punk/beat drop dem headz rock inna junglist mashup/distort da source full force with needlz on wax/my chaos runs rampant when I free da jazz..." Out. —Guy Smiley

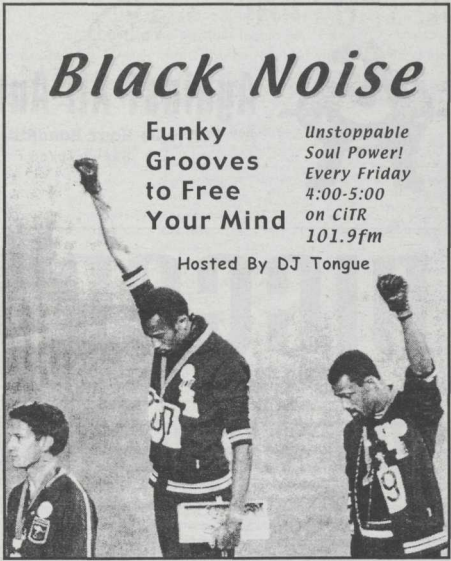
REGGAE LINKUP 4:30-8:30AM Hardcore dancehall reggae that will make your mitochondria quake. Hosted by Sister B.

Black Noise

Funky Grooves to Free Your Mind

Unstoppable Soul Power! Every Friday 4:00-5:00 on CTR 101.9fm

Hosted By DJ Tongue



Fight Patriarchy with a Smile!

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with dj hancunt

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GET DOWN TO FUNK JAZZ, HIP-HOP, WORLDBEAT, ELECTRONIC & OTHER GROOVES

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GOOD FOR EVERYBODY



photo of greedytlips by carmen victor



Against All Authority

new record: 24 Hour Roadside Resistance
HR642-1p/cd out 3/21/00

DIGGER

new record: monte carlo hr641-1p/cd 1 out now



MUSTARD PLUG

see Mustard Plug on the Sno Jam March 20th-25th



HR638-1p/cds



HR620-1p/cds

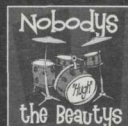


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records that make a difference



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SC009-10"/mcd out 2/15/00
10 new songs of high energy punk rock n' roll from favorites the Nobodys and newcomers, the Beautys (female fronted punk rock from Indiana.)



My World by Jeff Ott

SC010-book out 2/15/00
208 page book written by Jeff Ott of Fifteen Topics include homelessness, drug use, race etc.



SC002-2xp/cds



SC004-10"/mcd



SC007-10"/mcd



SC008-cd only

SUB CITY was created by Hopeless Records to raise social awareness and funding for non-profit organizations
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Plasti-Scene by Another Joe

Available February 14, 2000.



See Another Joe across Canada,
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through B.C. and Alberta (with
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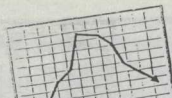
Also available from Smallman:
Another Joe - Crandoodle-daddy;
Choke - Foreword; Guy Smiley -
Alkaline; and Layaway Plan - Force
of Habit.



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PO Box 352, 805 Corydon Ave.
Winnipeg, Manitoba R3M 2K3
204.452.5927 204.284.8801

smallman records

CiTR Charts



WHAT'S BEING PLAYED ON CiTR 101.9 FM

HOW THE CHARTS WORK

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our djs during the previous month (ie, "February" charts reflect airplay over January). Weekly charts can be received via e-mail. Send mail to "majordomo@unixg.ubc.ca" with the command: "subscribe citr-charts" •

february long vinyl

1 veda hille	you do not live...	independent
2 le tigre	s/t	mr lady
3 bob log III	trike	fat possum
4 low	christmas	kranky
5 french paddleboat	conversions in metric	scratch
6 veal	tilt o'whirl square	dog
7 jim o'ourke	halfway to a three-way	drag city
8 selling martin	space woman	selma
9 danka jones	my love is bold	sonic unyon
10 catheters	s/t	empty
11 various artists	silence descends	western front
12 electronics	neutron lullaby	drive-in
13 sally timms	cowboy sally's twilight...	bloodshot
14 jile dorian & woodman	s/t	sappy
15 joel plaskett	in need of...	no alternative
16 air	premiers symptoms	astrowerks
17 beck	midnight vultures	universal
18 fly pan am	s/t	constellation
19 rheostatics	...harmelodia	universal
20 radia berlin	sibling	loveundromance
21 devolver	left orbit & temple	transiberian
22 stompin' tom connors	move along w/...	emi
23 sianspheric	else	sonic unyon
24 by a thread	last of the daydreams	revelation
25 partsunknown	airshow	dot-dash
26 batch	we are the romans	hydra head
27 plone	for beginner piano	matador
28 ali puna	tridecoder	darla
29 bruce haack	listen compute...	dimension 5
30 dj vadim	life from the other side	ninja tune
31 sparkmarker	treasure chest	revelation
32 jungle	long time no see	scratch
33 refrigerator	glitter jazz	shrimper
34 three michelle gunn...	rumble	trid
35 beekeepers	the world won't...	independent

february short vinyl

1 spittires	slick black cat	junk
2 RCS	in the bottle	my fat ass
3 all girl summer fun band	s/t	magic marker
4 geoff farina	steely dan	southern
5 dj a-trak	enter ralph wiggum	stones' throw
6 dump/lambda	split	third gear
7 starlet	diary & herself	parasol
8 kaia/sarah dougher	split	mr lady
9 padra the lion	helicopter	homemade
10 destroyer	the temple	endearing
11 kepler	s/t	spectra sonic sound
12 going stagg	sink and dream	kitridge
13 noggin/azucar	split	sweet baboo
14 huevos rancheros	wild turkey surprise	mini
15 tremola falls	s/t	faint
16 readymade	the black alone	endearing
17 murder city devils/batch	split	excursion
18 reatards	your so lowd	empty
19 midnight evils	powerhead	dart
20 mathlete	the household frequencies	ojet

february indie home jobs

1 the birthday machine	the torch
2 the nasty on	laster bangs
3 ruff randells	sweet sixteen
4 coupon	in their sleep
5 new hedron	heap wonder
6 the radio	crystal blue
7 the matic	je ne sais pas
8 swank o'hara	no one has a clue but you
9 spacerock2000	butnuster
10 killifish	gold digger
11 maurice pooby	green sheep
12 peppersands	so fine
13 robert ion herrie	go where you go
14 p.ano	all of november, most of october
15 hot hot heat	tourist in your own town
16 boy vs. girl	smiling memories
17 tiefisher	there'll be other rainy days
18 thewoks	dad, the emperor and me
19 high phukovsky	jesus loves me
20 superstock	sunday truckers

West Coast Poppin' Top Ten West Coast Rap CDs of 1999

Tuesdays 3:00-5:00pm

1 various artists	well connected
2 various artists	west coast trippin' 2
3 tony francis	slippin into darkness
4 charlie hustle	blueprint of a self-made millionaire
5 various artists	hern 2000
6 a-1	mash confusion
7 huf hogs	ridin heavy
8 hy risk	legal tender
9 various artists	the enterprise
10 mob house	gangsta life official

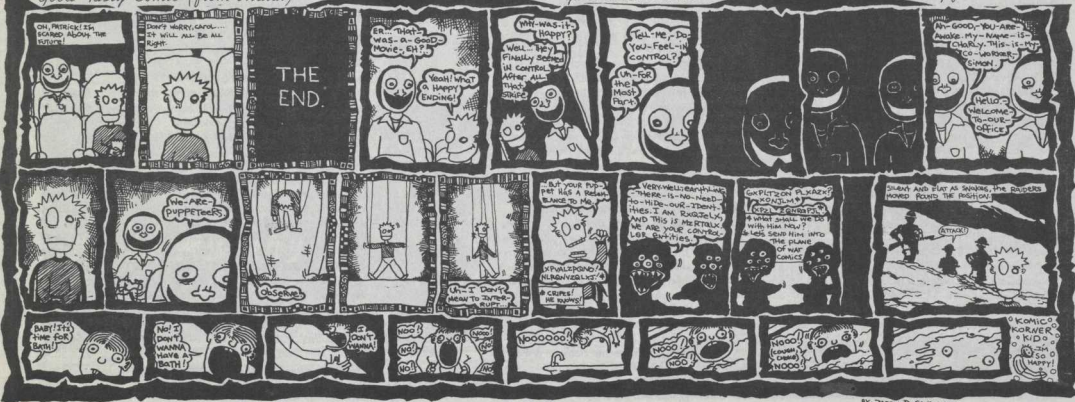
i'm sick of making lists. i wanna go home.

1 pen
2 nice
3 candy
4 procrastination
5 heart
6 broken
7 banana purée
8 liquid acid
9 andi
10 home

Good Tasty Comic (from India!)

<pdasiluar@hotmail.com

by Jason Da Silva



BY: JASON DA SILVA 2000

Datebook



WHAT'S HAPPENING IN JULY

SUBMISSIONS TO DATEBOOK ARE FREE!

TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822.9364. ATTENTION "DATEBOOK." DEADLINE FOR THE AUGUST ISSUE IS JULY 24TH!

FRI JUNE 30 Ujaku@Sun Yat-Sen Garden; Susana Boca@Commodore; Amos Liebert, Alma Libre@Vogue; Punk Rock Babes@Ruma (feat. Ami Kyd, Solina Saturnini@Cobalt); Carolyn Mark; Clover Honey. Notes from Underground, Ackley Kid@Brickyard; Low Self-Esteem Girl@Blinding Light!

SAT JULY 1 The Golden Wedding Band@Sugar Refinery; Francois Houle's Electroacoustic Quartet, Jorrit Dykstra@Woom Shoki; Jong Long, Sue Foley@Orpheum; Gonzalo Rubalcaba Trio, Omar Sosa@Vogue; Wadada Leo Smith, New Orchestra the Culch; DJ Waz, Mo' Funk Collective@Commodore; Lee Hutzulak@Cafe Deux Soleils; Canada Day with the Natural Born Swillers (feat. Lemux, Lupus, the Wet Ones@Cobalt); All Systems Go, Mr. & Mrs. Evil, Horace Pinker@Brickyard; Low Self-Esteem Girl@Blinding Light!; Conrad, Maty, Shohai, Howard Hughes@Club 23

SUN 2 Mad address, Groovie Chouffies, Grade, the Statu@Grandview Legion Hall, Bruno Hubert Trio@Sugar Refinery; The Rest@Woom Shoki; Cesaria Evaro, Barbaria Torres@Orpheum; Paul Plimley, Mark Armanini, John Oswald, Jean Derome@Vogue; Sharon Riley, Faith Choral@the Culch; Millennium Project@Performance Works; Dixie's Death Pool, Parlour Steps, Fond of Tigers@Sugar Refinery; Heavy Metal Sunday@Brickyard; Low Self-Esteem Girl@Blinding Light!

MON 3 Melody Vye, Lee Hutzulak, Michael Derrick, Fond of Tigers@Sugar Refinery; New Music Monday@Brickyard

TUES 4 New Bomb Trucks, Spiffires, Hall Caminos@Brickyard; Low Self-Esteem Girl@Blinding Light!

WED 5 Capozzi Park, Donkey Engine, Young and Sexy@Brickyard; Low Self-Esteem Girl@Blinding Light!

THUR 6 Dello Z 2, Beachwood Sparks, The Sadies@Richards; Punk Rock Bingo@Cobalt

FRI 7 Reverend Horton Heat, Hank Williams III@Commodore; Delta 72@Graceland (Seattle); Autopsy, Ted Bundy Project, Your Funeral@Cobalt; All State Champion, DBS@Brickyard; Red hat & Queer Live Fundraiser@Wise Hall; Gravel, Just Cause, Even's Light@Starfish

SAT 8 Evolve, Powerdown@Cobalt; The Birthday Machine, Amy's Rocks@Ms. T's Bar; Cobaret; Blackhat Procession, Shannon Wright, Radiogram@Brickyard; Double A, Twist, Todd Tomorrow, Gnosis@Club 23

SUN 9 Prince Paul@Sonar; Deadly Snakes, The Legendary Greg Oblivian@The Pic; Soul Duck@Brickyard

MON 10 New Music Monday@Brickyard

TUES 11 All@Starfish; That Tuesday@Brickyard

WED 12 Legendary Pink Dots, Dead Voices on Air@Richards; Saddlesore, Puritan, Bel Rose@Brickyard

THUR 13 Travis@Commodore; Indigo Girls@Orpheum; Sector 9, Dr. Didg@Sonar; Melody Vye, Lee Hutzulak@Sugar Refinery; Toolbox, Surrounded by Idiots, The Wet Ones@Brickyard; Sector 9, Dr. Didg, Soundbites@Sonar

FRI 14 Spy 66, Nunatalker@Cobalt; Karen Foster, Stationa, Nasty On@Brickyard; Strong Like Tractor, Phropp, Time is the Enemy@Piccadilly

SAT 15 Les Sexarenes, The Come-Ons@The Pic; Rotundi, Catheter, Jena, Laughing Dog@Cobalt; Hot Hat Heat, Red Light Skin, Bonfire Madigan@Brickyard; Conrad Black, Maty, Shohai, Howard Hughes@Club 23

SUN 16 Zubot & Dawson@Richarcho Park; Heavy Metal Sunday@Brickyard

MON 17 Perfecta feat. Paul Oakenfold@Commodore; Archie Crisis, Mr. Flow, Man of Death, Joel, Brandonxxx@Cobalt; New Music Monday@Brickyard

TUES 18 That Tuesday@Brickyard

WED 19 SPM, Morning Mocha@Brickyard

THUR 20 Closure, Mr. Pink@Brickyard; Ricardo Lemvo, Makina Loca@Richards; Freak, Liquid@City Limits (Abbotsford)

FRI 21 Facelot 2000 (feat. Wheelie, Ashray, Motorama, Uneven Peaks, Vim Fuego, Atomkraft, Shrimpeppa@Anza Club); The Briefs, the City, the New Town Animals@Brickyard; Sweet Smell of Success, The Swimmer@Anza Club (feat.); Side 67, Liquid, Loco, KUF@Java Joint; Blasphemy, Disciples of Power, Thazorne, Crown of Horns@Columbia

SAT 22 Masada@Norman Rothstein Theatre; Felchers, Star Spangled Bastards, Seizures, Turn Offs@Brickyard; Hightower, Bigholder, Gnostic, Todd Tomorrow@Club 23; Punchedrunk, Disciples of Power, Thazorne, Freak@Java Joint; Loco, Human Resistance Program, Loco, Cerebral P@Columbia

SUN 23 Joseph Arthur@Starfish

MON 24 Virus 2000 (feat. Ed Rush, Matrix, MC Ryme

Time@Commodore

TUES 25 Del Tha Funky Homosapien, Blackalicious@Richards;

WED 26 Wilco@Commodore; Bottom, American Steel, the Probes@Brickyard

THUR 27 Flashlight, BF@Brickyard

FRI 28 Mickey Hart Band@Commodore; Lorna, Motor Psycho@Anza Club (feat.)

SAT 29 Luke Salmon@Sonar

SUN 30 Korn, Powerman 5000, Papa Roach@GM Place;

MON 31 And You Will Know Us By The Trail of Dead@Brickyard

SPECIAL

EVENTS

FILE THIS! SEX WORKERS UNITE

THE BINDING LIGHT! IS PUTTING ON THREE NIGHTS OF PRO-SSEX WORKER FILM AND FUN. FRIDAY JULY 7TH TO SUNDAY JULY 9TH THEY'LL PRESENT JAVICES like LIVE! NUDE! CRAZY UNITE! AND HOOKERS ON DAVE: HANCLINT SAYS YOU SHOULD GO AND EVERYONE KNOWS WHAT A SMART LITTLE BITCH SHE IS.

M A S A D A

USUALLY THIS SPACE IS RESERVED FOR LOCAL STUFF. OTHERWISE WE'D GET LAME ASS CONCERT PROMOTERS TRYING TO GET THEIR STUPID GIGS IN HERE. BUT THIS IS A LITTLE DIFFERENT. YOU KNOW, IT'S A TIME TO HATE ALL THE NERDY JOHN ZORN FANBOYS [OOOH ZAZZIK, OOOH AWANTI] BUT YOU CAN'T HATE THE GUY HIMSELF. WE HAVE AN OLD OPTION MAGAZINE HERE IN THE OFFICE AND HE'S ON THE COVER WEARING THE CUTEST STRIPEY SOCKS. I DON'T THINK HE WEARS THEM ANYMORE, BUT MASADA IS COMING TO THE NORMAN ROTHSTEIN THEATRE ON JULY 22ND (TWO SHOWS). WE DON'T KNOW MUCH ABOUT THE WHOLE DEAL BUT YOU CAN GET TICKETS AT ZULU. HURRY UP, JOHN ZORN IS A SEX GOD AND ALL THE GIRLS WILL WANT TICKETS.

OUT ON SCREEN FUNDRAISER

AN EVENING OF MUSIC BENEFITING OUT ON SCREEN'S ANNUAL QUEER FILM FESTIVAL. NADINE DAVENPORT, LARRY PERRAS, RED VELVET SWING, SPYGLASS AND UNSPOKEN PLAY ON FRIDAY, JULY 7TH AT THE WISE HALL. SHOW STARTS AT 8:30, TIX ARE \$10, AND YOU CAN CALL 844.1613 FOR INFO.

VENUES • BARS • THEATRES • RESTAURANT • RECORD STORES

Amsterdam Cafe 302 W. Cordova St. (Gastown)
Anza Club 3 W. 8th Ave. (Mount Pleasant)
Arts Hotline
Astorria Hotel 769 E. Hastings St.
Bosnia 217 W. Hastings St. (at Cambie)
Backstage Lounge 1585 Johnson (Granville Island)
Black Dog Video 3451 Cambie St.
Black Sheep Books 2742 W. 4th Ave. (at MacDonald)
Blinding Light 36 Powell St.
Boomtown 102-1252 Burrard (at Davie)
The Brickyard 315 Carrall St.
Cafe Deux Soleils 2096 Commercial (the Drive)
Cambie 515 Seymour
Caprice Theatre 965 Granville (Granville Mall)
Celebrities 1022 Davie St. (at Burrard)
Cellar Jazz Cafe 3611 W. Broadway (downstairs)
Chameleon Urban Lounge 801 W. Georgia (downstairs)
Chan Centre 6265 Crescent Rd. (UBC)
CITR Radio 101.9M 233-6138 SUB BLVD (UBC)
Club Vesuvius 1176 Granville St. (downstairs)
CN IMax Theatre 999 Canada Place
Columbia Hotel 303 Columbia (at Cordova)
Commodore Lounge 838 Granville St. (Granville Mall)
CNB Skate and Snow 3712 Robson St.
Cordova Cafe 307 Cordova St. (Gastown)
Croatian Cultural Centre 3250 Commercial Dr. (at 17th)
Crownstown Music 518 W. Pender St.
Denman Place Cinema 1030 Denman St. (West End)
Dr. Sun Yat-Sen Garden Main Hall 578 Carrall St.
DVB 515 Davie St. (downstairs)
Fifth Avenue Cinemas 2110 Burrard (at 5th)
Firehall Arts Theatre 80 E. Cordova (at Main)
F.W.U.H. Beatty 552 Beatty St. (downstairs)

Frederic Wood Theatre (UBC)
Gorge Pub 2889 E. Hastings St. (downstairs)
The Good Jacket 225 E. Broadway (at Main)
The Grid Gallery 4124 Main St. (Mt. Pleasant)
Hollywood Theatre 3123 W. Broadway (Kitsilano)
Hush Jazz Society 2120 Main St. (Mt. Pleasant)
Hot Records 221 Abbott St.
Jericho Arts Centre 1600 Discovery (Pt. Grey)
Jupiter Cafe & Billiards 1216 Bute (near Denman St.)
La Quena 1111 Commercial (the Drive)
The Lotus Club 455 Abbott St. (Gastown)
Lav-A-Lair 1275 Seymour St. (downstairs)
Medioluna 1926 W. Broadway
Minerva Pavilion 7191 Granville St. (Richmond)
Moon Base Gallery 331 Carrall St. (Gastown)
Naam Restaurant 2724 W. 4th Ave. (Kitsilano)
Neptun Records 5750 Fraser St.
Orpheum Theatre Smith & Seymour (downstairs)
Otis Records 1176 Davie St.
Otis Records 1340 Davie St.
Pacific Cinematheque 1131 Howe (downstairs)
Polladium 1250 Richards (downstairs)
Paradise 27 Church (New Westminister)
Paradise Cinema 919 Granville (Granville Mall)
Park Theatre 3440 Cambie (South Vancouver)
Piccadilly Pub 630 W. Pender (at Seymour)
Pitt Gallery 317 W. Hastings (downstairs)
Plaza Theatre 4861 Granville (Granville Mall)
Puff/Buststreet 3825 Main (at 27th Ave.)
Puff #14-712 Robson (at Granville)
Purple Onion 15 Water St. (Gastown)
Queen Elizabeth Theatre Hamilton & Georgia
Raffels Lounge 1221 Granville (downstairs)

822 2678
822 9264
872 5665
322 6057
738 3211
873 4131
662 7017
224 8007
606 6665
251 6626
685 7777
685 3288
608 0913
738 7151
324 1229
665 3050
669 5414
647 1161
688 3456
688 2648
525 0371
681 1732
876 2742
682 3221
681 6740
685 7050
708 9804
684 PUFF
602 9442
665 3050
473 1593
The Rage 750 Pacific Blvd. South (Plaza of Nations)
Railway Club 579 Dunsmuir St. (at Seymour)
Richard's on Richards 1036 Richards St. (downstairs)
Ride On 2255 W. Broadway, 2712 Robson St. (upstairs)
Ridge Cinema 3131 Arbutus St. (at 16th)
Scratch Records 176 W. Broadway (near Main)
Scrap Records 727 Richards St.
Seynham Hall 605 Mountain Hwy. (North Van)
Shadoli Centre for the Arts 6450 Deer Lake Ave. (Bby)
Singles Going Steady 3296 Main St. (at 17th)
Sonar 66 Water St. (Gastown)
Starfish Room 1055 Homer St. (downstairs)
Starlight Cinema 935 Denman St. (West End)
Station Street Arts Centre 930 Station (off Main)
Sugar Refinery 1115 Granville St. (downstairs)
Sue Theatre E. 254 E. Hastings (Chinatown)
Thunderbird Ent. Centre 120 W. 16th St. (N. Van)
Tribeca 536 Seymour
Tru Valu Vintage Robson (downstairs)
Vancouver E. Cultural Centre 1895 Venables (at Victoria)
Vancouver Little Theatre 3102 Main (Mt. Pleasant)
Vancouver Press Club 2215 Granville (S. Granville)
Varsity Theatre 4375 W. 10th (Point Grey)
Virtu/Futuristic Flavours 1020 Granville (downstairs)
Video In Studios 1965 Main (Mt. Pleasant)
Vinyl Rekids 716 W. Cordova (Gastown)
Vogue Theatre 918 Granville (Granville Mall)
Western Front 1405 Anderson (Granville Is.)
Western Front 303 E. 8th Ave. (near Main)
Welt Bar 1320 Richards (downstairs)
Whip Gallery 209 E. 6th Ave. (at Main)
W.I.S.E. Hall 1182 Adonac (the Drive)
Women In Print 3566 W. 4th (Kitsilano)

STEALING CAN BE FUN



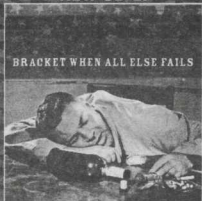
GOOD RIDDANCE
NEW CD-EP / 10"



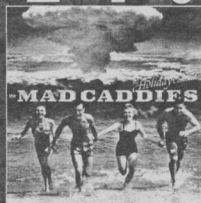
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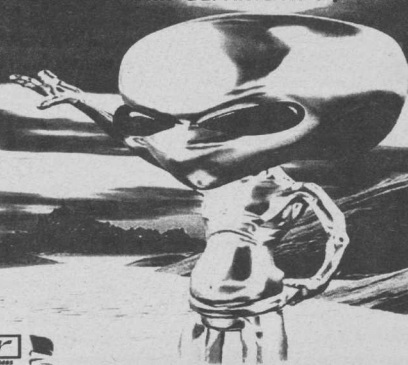
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NEW RECORDINGS BY:
GRANDDADDY, BROADCAST, MURDER CITY DEVILS, JURASSIC 5, SUPER FURRY ANIMALS, KINNIE STARR, ANALOG BROTHERS, POLE, OVAL, BLACKALICIOUS, BLOODSHOT RECORDS, MARVIN PONTIAC

OTHER NEW RELEASES:
YO LA TENGO - You Can Have It All CDEP77
 Quintessential American folk-pop.
SULEX - Athens Ohio CDEP12" Matador UK gets to the goods.
JONATHAN INC. - Waiting for Morning CD nice stuff from this local songwriter with ties to Zubot & Dawson.
KID 606 - Down With the Scene CD Post-Soccoregirl work from this talented beat programmer.
PERDO THE LION - Progress CDEP10" These guys are still indie.
 Various - **SEXY VOICES- ITALIAN MOVIE STYLE VOL. 2** CD Obscure soundtracking.
Rothko - 40 Years To Find A Voice CD/LP Drifting sounds from the UK.
 Various - **Constant Friction: Collaborations CD** The Lo Records compilation, with Stereolab.

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ZULU

JURASSIC 5 Quality Control CD

We recommend a heavy application of "Quality Control" this July. The **J5's** are on point and the peeps are flending for you knee time. Laying the foundation is **Del Chemical**, getting deep and architectural, "solid beats and crusty samples from daddy's basement crates. Ready for the infusion on the real deal?"

CD 16.98

SUPER FURRY ANIMALS Mnwg CD

Released for North America on Flydaddy Records, **RSFA's** fourth full-length **Mnwg** (pronounced "Moong") features an entire bonus disc of unreleased goodies. So get ready for that long distance phone call from your ebbscent European cousin, because this quirky pop outfit is the toast of the UK indie-pop scene! Sung entirely in Welsh, this enchanting collection of ballads deftly navigates through the influences of '60s jungle-pop, '70s rff rock, and, of course, a little bit of dreamy '80s synth work. Mellowed song-writing and nice instrumentation make this breezy pop full length the perfect cool aid!

2CD 16.98

VARIOUS ARTISTS Down To The Promised Land: 5 Years of Bloodshot Records 2CD

America's premiere independent country label celebrates its 5th year anniversary with this epic collection of Bloodshot Records artists, their friends and their family! Join Neko Case, Alejandro Escovedo, The Sadies, Waco Brothers, Sally Timms, Robbie Fuks, The Old 97's, Handsome Family, Whiskeytown, and others, plus surprise contributions from Giant Sand, The Supersuckers, Johnny Dowd, and others! Some say **Bloodshot** is the great mid-western ghost-town, it is, then these drifting spirits serve up some fine haunts! This is like buying 30 records in one! It even comes with a nice little tie! Buy-hay!

2CD 24.98



GRANDDADDY The Sophware Slump CD

We all have dreams. Some are fantastic, some pure oddball. What if these eccentric reveries were really closer to our reality than we first thought? That would be something! Wow, much like compatriots **The Flaming Lips** and **Marcy New**, **GRANDDADDY** are living a post-psychedelic pop dream, enchanted by tales of star-sailor pilots, with their controls jammed, drifting into oblivion. If you dig this, then comprehend the phantasmal burned-out story of a Captain America's nose feeling down when all the computers crash. Symphonic space rock meets Mystery Science Theatre. Hm, if you understand the esoteric history between **Sun Ra**, **Neil Young**, and **Sonic Youth** then perhaps **GRANDDADDY** is your adaptive pop niche!

CD 16.98

BROADCAST The Noise Made By People CD

It all in your short-wave receivers at London's Warp Records transmits their latest broadcast! Combining the efficient groove-based prog rock of **Stereolab** and **Tortoise**, with a delicate Parisian lounge feel approaching that of **Talawa Corporation** or **Saint Etienne**, UK's Broadcast have finally made good on their sonic promise! This full-length lies together a diverse palette of styles, sounds and production wizardry, making **The Noise Made By People** a cool and capable candidate for Top Ten of the Year honours. This is thoroughly modern music!

CD 16.98

MARVIN PONTIAC The Legendary Marvin Pontiac CD

Boy did we blow it. Like the ill-fated air-prank that **Bowie** dreamed of pulling off, New York fishing expert and all-round impresario **John Larle** has once again stupefied audiences, unearthing/fabricating the genius of bohemian songwriter **MARVIN PONTIAC**. Whether **PONTIAC** and **John** are one and the same person or it's now purest mad magic - the music is alive. **Marv Ribot**, **John Medeski**, **Evans Larle** and a host of other rag-laidng musicians join **Larle** on this **Beefheart**-esque quest into jazzed-out madness. You never know what you'll catch when you go fishing with **John**.

CD 16.98



POLE 3 CD/LP

POLE has always been about sound itself as much as dub music. After all, **POLE's** **Stefan Betke** sometimes doubles as an engineer at Berlin's famous Dubplates & Mastering, a studio responsible for mastering Basic Channel's many bottom-heavy releases. Nevertheless, **Betke** is in no way merely interested in the technical reproducibility of bass tones. There is a compelling warmth audible in **Betke's** recordings that can only come from a deep personal and perhaps profound connection to dub and, again, the pleasure of sound. And this sensibility permeates this latest record - easily **Betke's** best. This is highly recommended, for fans of dub, digital experimentation, or even of "good" music independent of genre.

CD 16.98 2LP 24.98

OVAL Ovalprocess CD/LP

The aesthetics of digital technology are in part a response to the functional capacity of the technologies they depend on. This forms an ambiguous relationship: On the one hand, this implies a lack of humanity - a pure technological imperative and determination. On the other hand, the truth of technology is that it is ultimately social - an embodiment of human choices, actions, and even ethics. A document of this ambiguity, **Ovalprocess** is a collection of sounds created via **Markus Papp's** own, and soon to be commercially available, audio-processing software. Supposedly, **Papp's** intention is to remove the centralizing role of authorial direction, instead facilitating a diverse shifting cybernetic interdependence. Ironically, in the meantime **OVAL's** music has never sounded better or as challenging. Dark, more erratic, and far away from the typical ambient template, or any **OVAL** copycat, **Ovalprocess** fragments sonic art conveys the depthless verisimilitude of the digital sublime. A Zulu favourite.

CD 14.98 LP 14.98

KINNIE STARR Tune Up CD

We've decidedly heavy dub-bass production, **KINNIE STARR's** sophomore release should get the 12 spinning around your house. Tune up to these 12 spooky songs that showcase **STARR's** apt vocal performances and song-writing verve, as well as this local artist's maturing confidence. Dubbed "shunkup" by **STARR** and crew, the grooves on this record are loose and lively, featuring stripped down arrangements of guitar and bass, nicely nestled in a folksier trip-hop vein. Recommended!

CD 14.98



ANALOG BROTHERS Pimp To Eat CD/LP

Kool Keith, **Ice T**, **Black Silver** and **Pimp Rex**, all under amusing aliases, make up this super group responsible for ruthless and sinister hip-hop, "sizzling in a wave of laser beams and death rays!" Nu Grav affiliated Ground Control Records makes this sinister infused MC battle - with plenty of Korgis, Moogs, copulating Roland machines to let the juke - more than just a good game of Droids with phat beats!

CD/LP 19.98 Available JULY 9th

BLACKALICIOUS If I May CDEP

A new excursion in urban street-soul, **BLACKALICIOUS** are among the main proponents reworking the current indie hip-hop scene. Released on **Mo' Wax**, last year's **Wax** was a progressive blend of beats, rhythms and life that critics and fans alike looked to, squaring the circle between The Last Poets, **Gil Scott Heron** and **Digable Planets**. If you haven't already become committed, here's a track EP to persuade you, featuring fellow Quantum members **Elin Anova** and **Lafel** the Truth Speaker as guests. It's all soulmates, and they've earned them.

CDEP 9.98

MURDER CITY DEVILS In Name And Blood CD/LP

DEVILS don't cut teeth - they break them. You see, it doesn't really matter much to these bad boys whether you champion the "Return of Rock" hypothesis or if you side with the "Rock never died" school. Fuck debates. Who wants to wear the first place school ribbon anyway? **MC Devils** are about action. You don't go to their shows to see their clothes. **MC Devils** operate in the present. They revive the bulkhead of the past? The switchblade is their signature. You know what you are getting. Put your dancing shoes on... In Name and Blood

CD 14.98 LP 12.98



SUNNY DAY REAL ESTATE - The Rising Tide LP At last! their new release.

MY MORNING JACKET - Heartbreaking Man CDEP A new European EP from these heartfelt lads.

GIANT ROBOT - Jennifer Kissed Me CDEP Finnish post-rockers, we've seen their ads in Wire.

Sound Track: The Cooler CD Calipatria's minimal tech meshed with warm grooves.

MATRIX - Various Films CD New on Chain Reaction.

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